

MUSEUM NEWS

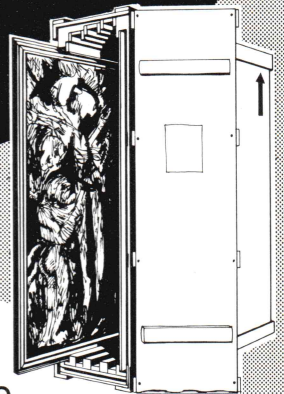
March/April 1978



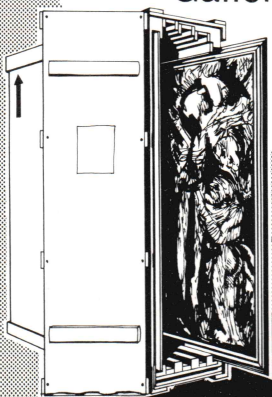
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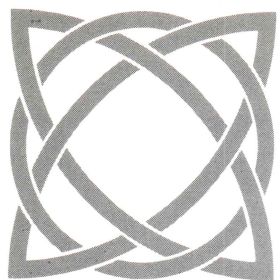


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MUSEUM NEWS

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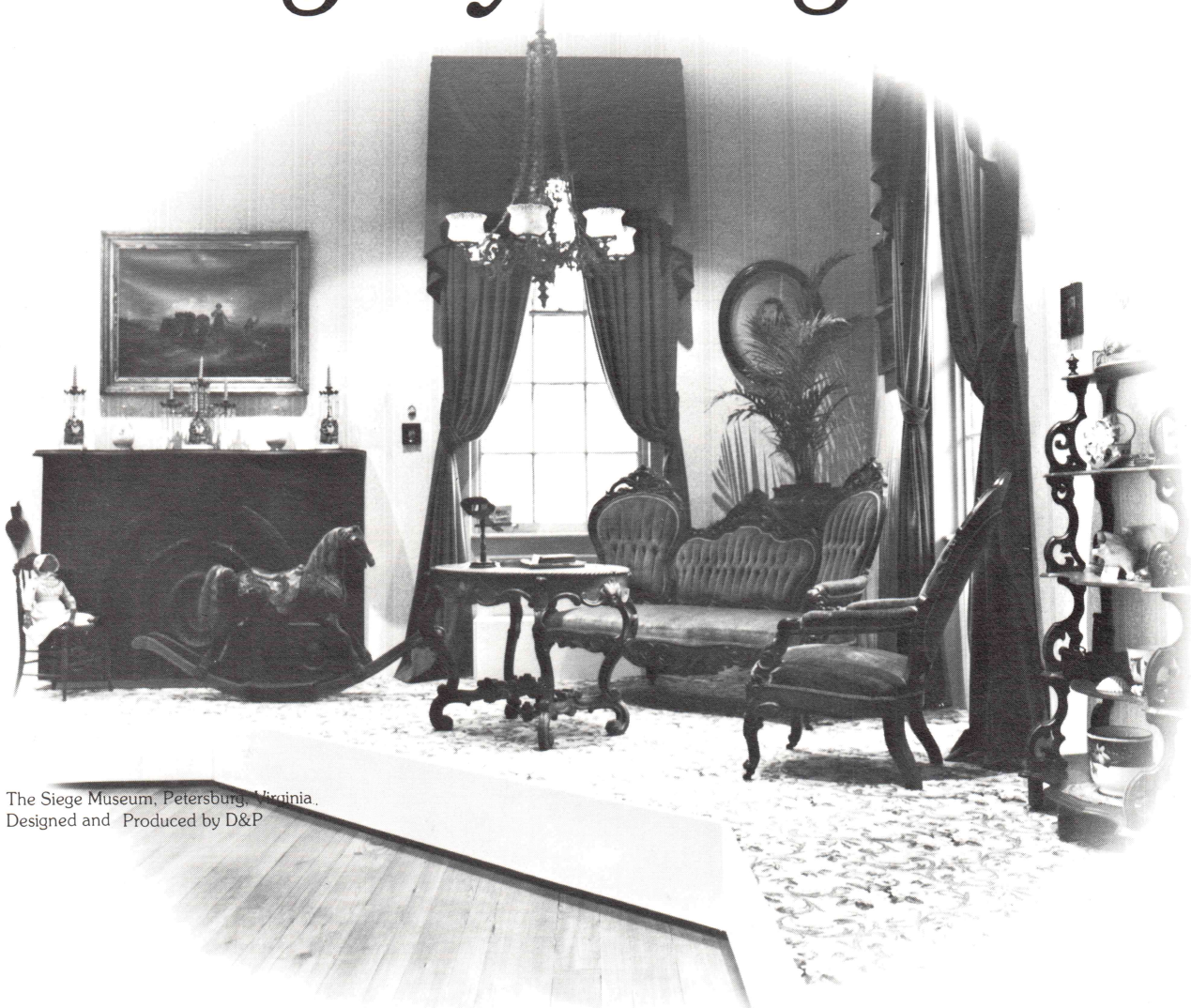
Joseph Greenwood, a painter and Worcester resident. The photograph, from the American Antiquarian Society, is a part of *The Worcester Sourcebook*. See Ellen K. Rothman's article on page 31.

PICTURE CREDITS

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The History Museum

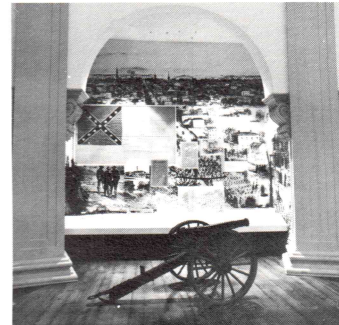
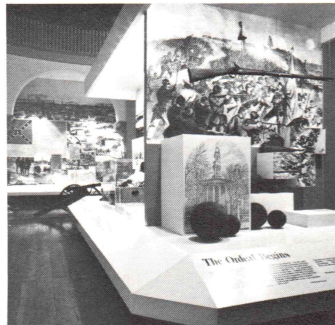


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Several years of thoughtful consideration by more than two dozen museum professionals have gone into the report of the ethics committee of the AAM which appears in this issue of MUSEUM NEWS. It is another evidence of a process mentioned before in this column, of the American museum community coming of age in its assumption of responsibility. The Committee on Ethics could not lay down hard and fast rules for every aspect of museum work. There is too much inherent diversity involved. More realistically, the committee produced a discussion of ethical principles. In the process they identified problem zones where, because of the variety of institutions and situations, various solutions may be possible. To have stated general principles, however, is to have done the most important part. Giles Mead, the chairman, and the members of his committee are to be congratulated. Their report, which will also be available separately as a booklet in June, should prove useful throughout the profession, and provide a context within which more detailed ethical considerations may be pursued.

Finally the *Museum Accounting Handbook* is finished, one of the few remaining unrealized commitments inherited when I became director a little more than two years ago. It is the product of a series of successful collaborations: between the Association of Science-Technology Centers which produced the first phase, *Museum Accounting Guidelines*, and the AAM which finished the job with the present handbook (which includes the *Guidelines*); between museum and accounting professionals in the cooperation of the AAM Accounting Committee with the authors, Mal Gross and Bill Daughtrey of Price Waterhouse; and between public and private funding agencies, the National Endowment for the Arts and the Donner Foundation. It should prove essential to all but those museums that have their own professionally trained fiscal officers, to staff members who share accounting responsibilities (which means just about every one of us), to trustees, and to others associated with museums and similar institutions.

We are constantly being reminded these days of this recurring theme of responsibility, in terms of the more demanding requirements for accountability, both financially and otherwise, and in terms of service and function. Another aspect involves legislation and the part we should play in its formation. A recent case in point is the Senate version (S 2261) of the House bill (HR 5643) to implement the UNESCO Convention, at the hearings on which I gave testimony. This testimony was prepared with the help of Philip Amram, the AAM's legal counsel, and based on official action of the membership, the council and the executive committee. It is encouraging to report that every significant change suggested in that testimony was incorporated in the rewritten version of the bill.

Following the AAM's lead, with Opera America playing an active role, the directors of the arts, cultural and educational associations based in Washington now meet monthly for information sharing and planning discussion. It is a useful step, but a number of further such steps must be taken toward coordination of effort, both within the AAM and outside it, and of cooperation with those in related fields, before we can be satisfied that we are fulfilling this vital aspect of our responsibilities in a properly professional fashion.

RICHARD McLANATHAN



1.



2.



3.

1. Giovanni Domenico Tiepolo (1727-1804)
"The Execution"
Numbered 97 out of 101 drawings from the famous Punchinello series
Pen and wash on paper, 14 x 18 inches
2. Pair of Tournai Porcelain Brûles Parfums
Belgium, circa 1765
Height 9 inches
3. Bronze Figure of a Youth
Paduan, 1550-1575
Height without stand 9½ inches
4. Louis XV Marquetry and Ormolu Bureau Plat
French, circa 1750
Height 30 inches, Width 45½ inches
Depth 23½ inches



4.

Commentary

On the Payroll, Not on the Board

Walter S. Dunn, Jr.

With more and more reports of catastrophic cutbacks in museum budgets, it seems reasonable to expect that professional museum workers would try to identify the causes of this sudden upset, which has cost some individuals their livelihood and caused many to alter their career goals. Explanations for economic phenomena usually are grouped into two broad categories, the environmental theory and the devil theory: "It was inevitable because of far-reaching and undefinable changes in the environment," or "someone is at fault and we must find the devil."

Neither theory completely answers the plight of the museums today, but both provide partial answers. The causes are numerous and the exact degree of impact in each situation varies greatly. The following propositions are based simply on the random accumulation of facts from published and verbal sources, not on startling new discoveries derived from a well-financed survey. They should not be taken as gospel, only as suggestions that might assist one in understanding why his or her museum is in a particular situation and, it is hoped, offer some means of correcting that situation.

Turning first to the environmental theory, certainly the declining tax base in most major cities, created by the exodus of the affluent to the suburbs and the growing concentration of the poor in the

inner city, has made municipal funds more difficult to obtain. The escalating cost of social services has placed heavy pressure on state budgets. The federal government has only recently applied itself to museum funding and only more recently ventured beyond the secure ground of funding specific projects which can be measured tangibly. Obtaining state support also has been made more difficult by the growing disaffection of the middle class, which museums had wooed successfully in the period from 1950 to 1970. This class, including newly affluent managers, professionals, small businessmen and technicians, has become less responsive to the large urban museums. Why support an institution 20 miles away in the dreadful center city when the suburban art guild really appreciates contributions? The result has been a proliferation of small, suburban museums, which absorb considerable amounts of private money and volunteer time. Would anyone in 1950 have believed that in a single county there would exist over 20 museums with budgets ranging from a few thousand dollars up to \$100,000, in addition to long established art, history and science museums?

Another environmental theory holds that the competition of television, sports and other activities causes a lack of interest in museums. This theory is not borne out by the statistics, which show museum attendance gradually rising and continuing to outdraw the total attendance of all professional sports combined. The Buffalo Bills, with an attendance of 509,516 in 1976 (one of the best attendance totals in the National Football League), drew fewer people than the three major museums in the Buffalo area (697,025). Museum attendance was free compared to stiff admission charges for football,

which would account for some of the difference, but the statistics do indicate a continuing interest in museums.

Despite the continued popularity of museums, government support never has been lavish in comparison to the support of more traditional forms of education and of other services. Even in cities where cultural support is strong, it rarely exceeds one-half of one percent of the total municipal operating budget. The demands of the schools, fire and police departments, sanitation, social welfare and health are so great, and the amounts of money involved in supporting museums are so disproportionate that museums are not truly competitive. The complete elimination of all cultural programs at local, state and federal levels and the utilization of this money for any one of the above programs would not produce a noticeable improvement in services.

A major cut in municipal support of New York City museums, for example, hardly was noticeable in helping to alleviate the city's fiscal problem. While these cuts created havoc in museum operations the money saved was inconsequential. Similarly, closing the art and history museums in Detroit did nothing to alleviate that city's crisis, and they were reopened within a short period.

As one astute county budget director pointed out, public support of museums produces tangible results for a comparatively insignificant amount of money. Ten thousand dollars often results in an identifiable, popular program, whereas a similar amount is insufficient to cover the costs of a single welfare family. Public officials are not really after the money when they cut museum budgets; they are concerned in particular with the political and emotional impact of those cuts

WALTER S. DUNN, JR., is director of the Buffalo and Erie County Historical Society.

Commentary

because of the association in the taxpayer's mind of museums with the rich. Photographs of museum receptions on the society pages do little to alleviate this problem. The crunch, therefore, is not created by economic pressure, but rather by political and emotional pressures.

Let us turn to some of the devil theories. The first is that public officials hate culture and continually strive to deprive it of support while the only effective defenders of museums are wealthy, culturally concerned citizens who continually apply pressure to legislators. From the current track record perhaps the reverse is true. In fact, most of the wealthy citizens who attempt to apply political pressure have a negative effect. By their position, wealth and power, they are the very ones that the legislators believe should be making personal donations to support the causes they advocate. And yet private support

for museums has dropped, relatively, from perhaps 25 percent 20 years ago to 10 percent today. (Each reader may examine his own records and substitute his own figures; the point made remains the same in a vast majority of museums.)

In contrast to the weakness of the pressure exerted by wealthy citizens, groups such as labor unions exert incredible influence. Every \$10,000 to museums means an additional garbage collector will lose his job. When the legislator needs help at election time, the labor unions provide money and manpower, while the museum professionals are under strict instructions to keep out of politics.

On the other hand, the legislator receives very little input from the average taxpayer. The outstanding characteristic of American voters is apathy. Write a personal letter to your congressman and chances are you will receive a personal reply from him or one of his aides. Most congressmen have over 300,000 constituents and fewer than six

staff members. You figure the odds, and you will understand how few letters the legislators receive from the grass roots. Several thousand letters written to an entire legislature from a state having over 20 million citizens constitutes a major successful lobbying effort.

The media, however, do not share this apathy when it comes to cultural matters. After a recent budget announcement in one city which included modest increases for museums, each museum director was interviewed by telephone for comments, and the results were published in a lengthy newspaper column. The one quarter of one percent of the budget allocated to culture received 20 percent of the press coverage. Despite voter apathy and pressure from outside the cultural community, the majority of public officials continue to propose and approve budgets with substantial amounts of money for museums. The blame for shrinking support cannot be laid on the public official.

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Perhaps the "devils" reside among the ranks of the museum professionals. Other than the lemmings in their relentless mass suicide, one would be hard put to find a group of individuals more intent on their own self-destruction. The purpose of museums, and those who work there, is to collect, preserve and interpret. To accomplish these goals, museums must have leadership, space, collections and money. In terms of leadership, the museum profession flounders. The current president of the AAM is the first forceful leader of that organization in many years. The annual rotation of the "elder statesmen" as president of the American Association for State and Local History successfully prevents the development of effective leadership. The most powerful spokesperson for the profession in many respects was a public official, Nancy Hanks.

When in difficulty, the normal human reaction is to band together; however, the concept of forming unions or even strengthening existing associations among museum professionals is not considered polite conversation. The professional organizations are ineffectual because they have few individual members (perhaps a result of a high dues structure) and because of members' apathy in the selection of leaders and determination of policy. One reason for this apathy may be that membership provides little tangible reward.

We recently observed a determined fight to establish special interest group sessions at AAM annual meetings. These sessions were dropped in the 1950s because few were interested enough to put together the panels. The old historians committee in the 1950s, on one occasion, did not have a single historian either among its officers or on the program at its annual meeting session. Perhaps the new committees will provide some grass roots leadership. However, we have a long way to go before our associations provide the aggressive representation comparable to the American Medical Association or the National Rifle Association.

MUSEUM REGISTRATION METHODS,
by Dorothy H. Dudley, Irma Bezold Wilkinson, et al.
This fully revised third edition will be available soon. Registrars, administrators, students and others in the museum field will welcome the return of the manual that has guided museum registration practices for nearly 20 years. New information on computerizing collections and a glossary of terms are among the several added features.
Hardbound, \$11.25 to members, \$15 to nonmembers; softbound, \$7.50 to members, \$10 to nonmembers.

OF MUTUAL RESPECT AND OTHER THINGS: AN ESSAY ON TRUSTEESHIP,
by Helmuth J. Naumer

A provocative and timely essay that will stimulate thoughtful discussion and analysis of museum trusteeship.
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MUSEUM SECURITY/LA SECURITE DANS LES MUSEES,
by Robert G. Tillotson, edited by Diana D. Menkes
This reference work, based on the wide-ranging experience of the International Committee on Museum Security, explores in detail the subject's diverse components. Written for historic houses and provincial churches as well as national galleries, for directors and curators as well as security officers. Published by ICOM and distributed in North America by the AAM.
Hardbound, 70 illustrations, 3 appendices, annotated bibliography, index; \$15

MUSEUM ACCOUNTING HANDBOOK,
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Competing for space, collections and money is considered ungentlemanly. How many museum professionals have taken part in a demonstration? How many have been willing to express their views publicly and vehemently to make the point that museum jobs are as essential as the jobs of other municipal employees—that it is better to add one day to the garbage collection cycle than to give up museums? How many have supported candidates who have records of providing votes for the museum budget or have promised to support cultural institutions? Until we are willing to fight for our own cause, we can't expect others to fight for us.

Finally, we turn to the museum board members, the traditional "devils" according to the junior professionals. However, the stereotyped board member is now a rare



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At the same time, we listened to the siren song of the "involved" board: We want board members who will get involved, who have an interest in the museum and have expertise in some area of value to the museum. And so we recruited from the members of our advisory committees and the ranks of our volunteers those who had proven by long, devoted service that they would be "involved" board members. The recently elected board of the Museum of the American Indian is a classic example. At the same time, we began to drop the old-timers who seldom attended more than two or three meetings a year and were irritated if the meeting ran over 45 minutes. It mattered not that the establishment had served us well in the past. In some instances, we simply did not replace the establishment members with others of like substance when the veterans died, but the long-term effect was the same.

In any event, we often ended up

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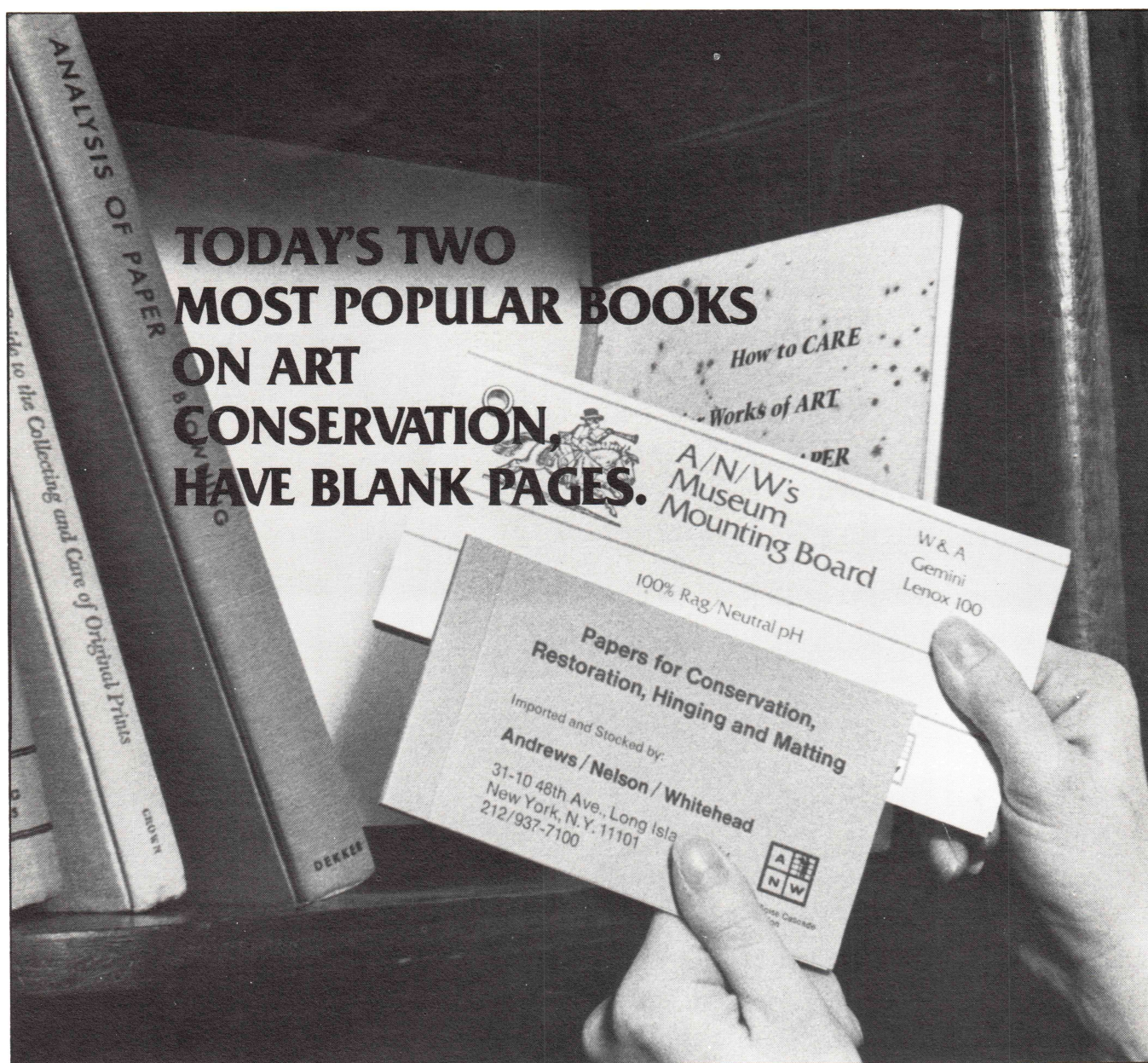
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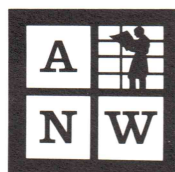
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Commentary

with boards consisting of members of the new management class who could neither give nor get money, but were not about to get off a board that offered them new prestige. Instead, they offered managerial expertise; they became involved and decided to help. Needless to say, committees proliferated and became a way of life. The director was overwhelmed with the number of meetings and lost his position of intermediary between the board and the staff. The committees began to work with the staff directly and so ended the classic table of organization so cherished by the academic management experts. Rather than a board that hired a director and advised him on policy from time to time, and concerned itself primarily with fund raising, the new board through a committee structure assumed direct authority and responsibility over large areas of ad-

ministration, while turning over the onerous task of fund raising to the director. How often do we see the phrase, "must be a good fund raiser" in the descriptions of requirements for a new director while questions regarding administrative ability become fewer and fewer at interviews? Most boards are far more concerned with fund-raising ability on the part of their director than with educational background or museum experience. Administrators belong on the payroll, not on the board.

Despite the tribulations that this alteration of the traditional structure of administration has caused, it might not have affected museums' financial status so acutely were it not for public officials. Despite the disparaging remarks about their general lack of intelligence, an elected official must be a fairly adept politician or he would not remain a public official. As such, he recognizes the lack of true broad representation on museum boards and the inelasticity of private reve-


nue. Having absorbed the cost of education and the care of the poor from the private sector, the legislator observes unfavorably the increasing tendency to turn to state and federal sources for museum funding. However, if the public sector pays the bills, control of museums may go the same route as education and welfare.

If we are to find the "devils," we must look to ourselves. Few of us resisted the trend to broaden the

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Commentary

representation on our boards with ineffectual people, not realizing that it would deprive us of private financial support, while failing to provide solid public support. We are reluctant to join together either in strong professional organizations or in unions to further our cause. And worst of all, we vent our public anger on public officials, who by

and large have been our truest friends in the years of crisis, simply because the legislators were the ones who delivered the financial cuts that resulted from our own lack of perception.

What can we do to rescue ourselves? The return of our boards to their traditional function, if possible, would be a most difficult task and take many years. We must convince nominating committees that board members and officers have a primary obligation to provide funds and to set policy, and not concern themselves with day-by-day operations. If the director does not administer well, he should be fired, not usurped by a board committee. The "safe" token minority representatives should be replaced by true leaders. "Give, get or get off" should be applied with a vengeance by nominating committees. If a minority member cannot "get" by applying political pressure on legislators, then get another who will. If our new managerial class members will neither give personally, nor have any influence to get,

they also should go. Fund raising should once again become the function of the board.

We cannot change the environment, but we can learn to live within it. We must alter the complacent attitude that culture is so essential that someone will be able to find support for it somewhere. Forces competing for public money are not reluctant to charge the museums with being unessential playthings of the rich which are depriving good working people of their jobs. Should not museums point out that in the face of improved technology it seems to require more manpower to provide the same service to fewer people? Management consultants' reports recommending personnel cutbacks in municipal departments are ignored in the face of union pressure. Taxpayer alliances should be our friends and allies as we battle for the budget dollar. If we refuse to fight, we will wake up one morning, as have several museum directors, to find that someone drew a red line and their museum has been closed.

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Recent Activities

Richard McLanathan and Maria Papageorge

The 41st annual meeting of the United States National Commission for UNESCO took place in Detroit from December 7-9. Renaissance Center, a cluster of glass towers with an eight-story atrium, provided a refuge from the Michigan winter and a spectacular site for the meeting. The first two days were devoted to the usual activities of the commission, with reports on the projects in which it is engaged through its standing committees on Culture, Education, Human Rights, Man and the Biosphere, the Status of Women and the Social Science Task Force. There were reports by Russell Heater, director of the UNESCO Directorate, Department of State; Constantine Warvarif, United States deputy permanent representative to UNESCO in Paris; and Gabriel Guerra-Mondragon, executive director of the commission, on the general progress of UNESCO's objectives throughout the world, as well as on other activities of the commission. The meetings were chaired by Sarah Goddard Power.

Throughout the two days of meetings—the third was devoted to an International Human Rights Symposium—both the variety of the projects carried out under UNESCO's auspices and the increasing extent to which they involve collaboration among nations and institutions became apparent. It was also clear that many of the concerns of American museum professionals are shared by others. One of the commission's significant efforts was directed, for instance, at

RICHARD McLANATHAN is director of the AAM. MARIA PAPAGEORGE is the AAM/ICOM coordinator.

a study that grew out of the programs of the Status of Women Committee, the *Report on Women in America* by Barbara J. Good, secretariat project director, and Gail Bradley, chairperson of the Status of Women Committee.

Other matters included discussions of future directions of international cooperation in the natural and social sciences; problems faced by the UNESCO International Communications Commission; and a number of environmental topics, among which was a consideration of the energy crisis, both at home and abroad, with an analysis of several experiments with alternate energy sources, with particular attention to the potential of the biomass and of the sun. Since the AAM is active in a number of these areas, especially through our Energy and AAM/ICOM committees and our President's Ad Hoc Committee on the Status of Women, it was interesting to see our work in the larger context of the world cultural organization, and reassuring to recognize that ours are pioneering efforts of interest and value beyond the United States. —R.McL.

International Museum Day

May 18, has been designated as the first annual observance of International Museum Day. The International Council of Museums is encouraging American institutions as well as museums around the world to plan celebrations of this day.

International Museum Day was established by resolution at the 11th triennial conference of ICOM held in Moscow and Leningrad, May 18-28, 1977. In adopting the resolution, delegates to the conference recognized the expanding role of museums and institutions of science, culture and technology in promoting exchange and mutual understanding throughout the world.

The resolution reaffirmed that "museums are an important means of cultural exchange, enrichment of cultures and development of mutual understanding, cooperation and peace among peoples." To celebrate this theme, museums are encouraged to arrange exchange exhibits and visits, promote public awareness of the activities and aims of the International Council of Museums, and organize forums relevant to the common interests and needs of the international museum profession.

Delegates expressed the hope "that the annual International Museum Day will help to increase the role played by the museums which uses the universal language of the original object in order to develop international understanding."

Paul N. Perrot, vice president of ICOM, commenting on the resolution, said:

By selecting that day as one dedicated to celebrating the role of museums, the international council wished to provide a mechanism that would, on a regular basis, remind governments and the general public of the very special role that museums play in preserving our heritage.

Museums have become a part of the cultural mainstream, and serve all strata of society. This is particularly true in developing countries where museums are considered not as repositories for relics of a distant past, but rather as shrines where the evidence of historical identity comes into sharp focus. The sense of continuity and pride which museum collections evoke is particularly important for those cultures which are in the process of absorbing the scientific and technical accomplishments and attitudes of western industrial societies.

It is hoped that museum day will become a focus for activities which will further expand an awareness of the role that museums play and provide an impetus to further enrich their programs.

Recent ICOM Activities

UNESCO has contracted ICOM to prepare a study on the restitution or return of cultural properties to their countries of origin. An ad hoc committee formed by ICOM has met and presented a document entitled "Study concerning the

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principles, conditions and means for the restitution or return of cultural property in view of the reconstitution of dispersed heritages." The two-part study has been submitted to UNESCO and a survey is being conducted by the UNESCO-ICOM Documentation Center in Paris to determine instances of restitution to date.

The ICOM executive council will appoint an ad hoc committee for the purpose of establishing a Museum Exchange Program (MUSEP) "to encourage institutions in both developed and developing countries to exchange materials from their collections; to give practical assistance for the realization of such exchanges by means of collecting information concerning museums willing to exchange, lend or borrow, as well as the number, type and nature of the objects; to establish contacts between museums, with a view to reaching bilateral agreements for exchanges. . . ."

Guidelines for MUSEP's activities are contained in the "recommendation concerning the international exchange of cultural property" which was adopted in 1976 at UNESCO's 19th General Conference in Nairobi.

AAM/ICOM Activity

James L. Swauger, vice chairman, ICOM Committee of the AAM, visited Guatemala, Costa Rica and Mexico in January on a Latin American mission for the Bureau of Educational and Cultural Affairs, US Department of State. Swauger, who is senior scientist-anthropology at the Carnegie Museum of Natural History, met with colleagues in these three countries. The purpose of his visit was to observe their work, learn their problems, needs and goals, and to return with suggestions for cooperative programming between museums in those countries and in the US.

As a museum specialist and representative of AAM/ICOM, Swauger engaged in talks with Roberto Ogarrío, an architect and curator of the city of Antigua, Guatemala; Oscar Fonseca, director of the Department of Anthropology, University of San José, Costa Rica; and with several museum officials in Mexico.

As a result of Swauger's trip, technical assistance is being proposed for Costa Rica in plant preparation, taxidermy and anthropology.

Already an exchange program is developing between Guatemala and the US. Ogarrío, who visited the US as a participant in the 1977 Foreign Museum Professionals Project, has invited an American museum education specialist for a six-week assignment in Antigua as a consultant. The initial phase of this program will occur in the spring with a reciprocal visit to follow. An announcement will be made by the AAM/ICOM office once plans are complete.

Implementation of such inter-American programs can only be "mutually useful and satisfying and cannot help but strengthen rapport and respect among us," said Swauger at the conclusion of his trip.—

M.P.

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Letters

Strenuous Objections

Four pages of the July/August MUSEUM NEWS were given over to an article called "A Consumer Guide to Security Systems," by John I. Hill, "a consultant to museums on security and energy matters." As chairman of the International Committee on Museum Security (ICMS) of the International Council of Museums, and speaking for the group that has tried so very hard to bring respectability and truthfulness to the field of museum security, I must protest, in the strongest possible terms, against an editorial policy which permits publication of such an article.

I find it irresponsible of the AAM to publish, without any review by museum experts, an article by a private consultant who is not a well-known authority in the field, who dispenses advice on such a complex technical subject. The article was not even read by the AAM's own committee on museum security, an omission that calls into question the whole purpose of such professional committees.

Equally disturbing was the lack of any mention, either by author or editor, of the 256-page book *Museum Security/La sécurité dans les musées*, sponsored by the ICMS and published in May by ICOM with the assistance of the AAM. With this book-length, systematic examination of museum security the ICMS hoped to put an end to the very type of superficial, inaccurate, confusing and ultimately discouraging writing that Hill's article represents. We attempted to illuminate the many aspects of a most complex subject; Hill's article manages to plunge it once again into murky and ominous depths.

Certainly not a consumer guide (no brand or firm names or prices are mentioned), it is instead a disorganized collection of tendentious

generalizations about the inferiority of museum protection, the unreliability of security equipment, and the questionable motivations of the firms that manufacture and maintain such equipment as the "part-time package system" (a *bête noire* of Hill's, which remains undefined throughout the article). These generalizations—unsupported by factual data or references of any kind—are not only misleading, many are simply wrong.

I've circulated the article to the members of the ICMS, and they have consistently reacted with dismay, being "appalled at the inaccuracies," and describing the article variously as "an insult," "simply unqualified" and "downright harmful."

One could infer from Hill's article that he wishes to put himself up as an established museum security consultant, a goal that has been helped along by the AAM's imprimatur. However, I hope that these "four pages of free advertisement" (as one ICMS member termed the article) will not convince anyone. A more serious question is the harm that the article will do to museum security in general.

The ICMS had originally intended to compose a point-by-point criticism of the article, but this now seems inappropriate and not very useful for the reader. Our best advice to him is to ignore the "Consumer Guide to Security Systems."

Robert G. Tillotson
Chairman, International
Committee on Museum Security

John I. Hill's reply:

Tillotson is both infuriated with MUSEUM NEWS for publishing articles by authors who are not "well-known authorities" and frustrated by this unknown author's failure to mention his book. He advocates the censorship of opinion in MUSEUM NEWS without telling why. Does he wish to weed out any opinions that he does not agree with or is he merely checking the references of those authors he does not personally know?

I wrote the article with the in-

tent of trying to reverse the trend of museums to lose control of their own security systems to the designers, manufacturers, installers and maintainers of their equipment. I tried to simplify what too many "experts" are calling a "complex technical subject" which implies that it is beyond the understanding of the average person.

Does Tillotson find it "harmful to museum security in general" that someone he does not know should make the statement that the reliance on sophisticated security equipment and on outside firms to design, install and maintain that equipment has drastically increased the cost of a museum security system, and that that sophistication is, in many cases, unnecessary and possibly self-defeating? The statement is long overdue and I hope it is further explained in Tillotson's book, or doesn't he agree?

Do those anonymous members of the ICMS find it an "insult" to question the advisability of using equipment whose probability of functioning in an emergency is dependent upon the quality of the maintenance by an outside firm that is not responsible in any way for the preservation of the collection?

Does Tillotson find it "downright harmful" when someone writes an article warning against inflexible, overly sophisticated security systems? Wouldn't he consider it "useful to the reader" to prevent a situation wherein a museum could discover that its brand new security system will not protect a new exhibit because the system cannot be changed, and that the museum must either hire an expert to redesign the system or forget about the protection?

Tillotson claims that I am "inaccurate," "misleading" and "simply wrong" without disagreeing with anything specific in the article. If he would submit his point-by-point criticism to MUSEUM NEWS, I would answer every point. That would be the best way for everyone to see whether I have plunged a "most complex subject" into "murky and ominous depths."

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Ellen C. Hicks

At a recent meeting of association editors and publishers, one participant asked me to characterize the MUSEUM NEWS reader, a request that left me speechless. It struck me then that it is difficult, if not impossible, to typecast the AAM member, and that therein lies a major strength of the museum profession.

The profession's diversity has been evident throughout the history of the AAM, but perhaps never more so than in recent years. It is a healthy trait as long as it does not lead to fragmentation. The recent changes in the constitution and by-laws institutionalized diversity by providing greater regional and disciplinary representation on the council. We have thus capitalized on the variety of the profession; by encouraging participation from all segments, we have reduced the possibility that the AAM will become a collection of splinter groups, and have come a long way toward achieving a cohesive and broadly representative organization.

So now that special interest groups are playing an active role in the association, how can we accommodate their various needs? Uppermost in my mind as I plan each issue of MUSEUM NEWS is the need for balance, for content that is useful and meaningful to all our readers. Balance can be achieved in a number of ways. One frequent suggestion is that MUSEUM NEWS devote columns to each of the special interests, or publish articles specifically for certain types of museum personnel. It is our philosophy, however, that the application of labels represents just the kind of fragmentation that the association has worked hard to prevent. It is not an effective utilization of the diversity that is the profession's strength.



There is a better alternative, and that is to use the talents and interests of each discipline or special interest group as resources to plan issues of the magazine that are catholic in their approach. For example, the January/February MUSEUM NEWS was intended to be not an issue for natural history museums, but a vehicle for expanding awareness among other disciplines of these institutions and their programs. The May/June issue, which will contain a special section on lifelong learning, was assembled with considerable assistance from the AAM Committee on Education and an upcoming issue on museum training will reflect the work of the Museum Studies Committee. These issues, while on the surface related to specific segments of the museum community, contain articles of interest to everyone.

Similarly, the AAM's varied constituency can make important con-

tributions to *Aviso*. The pages of the newsletter are a vehicle for disseminating information about the work of the AAM's committees and for encouraging member participation in those committees and in the association as a whole. Here communication with the AAM office is vital; Elizabeth MacAgy, the editor of *Aviso*, invites standing professional committees to use the newsletter to their advantage, to submit information that she can transmit to the AAM membership.

It is difficult for MUSEUM NEWS and *Aviso* to be all things to all people, but we hope that, as the association has profited from the membership's diversity, so have these publications. The staff will continue to view the membership as a valuable resource, and as a result work toward producing a magazine and a newsletter that are broadly applicable without being fragmented.



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Museum Ethics

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PREFACE

Since the publication of the last Code of Ethics by the American Association of Museums in 1925, our museums have expanded their activities into disciplines and activities seldom a part of their institutional ancestors. Educational outreach, historical, environmental assessment and a host of other programs have become a normal and respected part of museum activity. Simultaneously, museum policy with respect to collecting has been influenced by expanded public awareness, a changing social conscience, and the decrease in intellectual isolationism and specialization among museum professionals. These expansive changes have caused the profession, one in which ethical requirements above and beyond the legal are everywhere apparent, to reexamine the ethical basis of its operational decisions. Some within the profession ask how their own views, or those of others, compare with the consensus or, for that matter, whether a consensus exists. Others question the ethical propriety of acts observed within their own institutions or others.

These thoughts were brought to the officers and council of the American Association of Museums during the mid-1970s. At the national meeting of the association in Fort Worth in 1974 President Joseph M. Chamberlain appointed a Committee on Ethics, which was continued in expanded form by his successor as AAM president, Joseph

Veatch Noble. This committee was to identify the ethical principles underlying museum operations in the broadest sense as viewed by the profession at this point in history.

The committee members were appointed by the president of the association in consultation with the committee chairman. Those sections of the document that discuss museum governance were prepared in conjunction with the Trustee Ethics Subcommittee, appointed in part by the Trustees Committee of the association. The members of the Trustee Ethics Subcommittee were subsequently added to the Committee on Ethics.

Funds enabling the committee to meet were provided in part by the National Museum Act administered by the Smithsonian Institution, and by the Rockefeller Brothers Fund, support gratefully acknowledged here. The chairman also acknowledges with sincere appreciation the contributions made by each member of the committee, and the institution of each for its enabling indirect support of this effort.

The following serve as members of the Committee on Ethics:

WILLIAM T. ALDERSON, *Director, American Association for State and Local History*, Nashville, Tennessee

EDWARD P. ALEXANDER, *Director of Museum Studies, The University of Delaware*, Newark, Delaware

ROBERT G. BAKER, *Chief Curator, Arizona State Museum*, Tucson, Arizona

MICHAEL BOTWINICK, *Director, The Brooklyn Museum*, Brooklyn, New York

G. ELLIS BURCAW, *Director, University of Idaho Museum*, Moscow, Idaho

CHARLES C. CUNNINGHAM, JR., *Trustee, Museum of Fine Arts*, Boston, Massachusetts

WILLIAM A. FAGALY, *Chief Curator, New Orleans Museum of Art, New Orleans, Louisiana*
 PEGGY LOAR, *Program Director, Institute of Museum Services, Washington, D.C.*
 GILES W. MEAD, *Director, The Natural History Museum of Los Angeles County, Los Angeles, California*
 THOMAS MESSER, *Director, The Solomon R. Guggenheim Museum, New York, New York*
 ELLEN M. MYETTE, *Assistant Curator, Renwick Gallery, National Collection of Fine Arts, Smithsonian Institution, Washington, D.C.*
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 ALAN D. ULLBERG, *Associate General Counsel, Smithsonian Institution, Washington, D.C.*

DRAFTING COMMITTEE: EDWARD P. ALEXANDER, MICHAEL BOTWINICK, GILES W. MEAD and ALAN D. ULLBERG

TECHNICAL EDITOR: ALAN D. ULLBERG
 CHAIRMAN: GILES W. MEAD

On matters of both substance and wording, the committee members were in total accord on few if any issues. Each, accepting compromise, has endorsed the final draft.

The committee has not been charged with the implementation of its report. It is presented here as a report to the association by its Committee on Ethics. The members of the committee hope that the association, its officers, council and membership will use this report toward the betterment of our museums and the furtherance of their purposes.

GILES W. MEAD

March 1978

I Introduction

Our museums include a broad array of diverse institutions that have come to be an important part of the intellectual and emotional life of man. Most of them have as their primary attribute a collection of tangible objects which they care for and hold in trust for the benefit and use of mankind, present and future. In all other respects, these institutions are as diverse as the intellects that conceived them and those that provide their current direction.

This report presents certain statements related to ethical conduct that, in the committee's opinion, represent the consensus of the profession. The committee has concluded that its primary role is to focus the attention of the profession on these ethical issues, but it recognizes the danger of oversimplified strictures. Whenever possible it has chosen to define its sense of the ethical issue and to provide statements of the consensus of the profession regarding beliefs and attitudes for the guidance of the conscientious individual faced with his* personal or institutional problems.

This report does not pretend to completeness. The many disciplines and professions that cluster around the museum as an entity may find it not specific enough. Further statements of ethical or operational principles suited to specific needs are called for. Institutions distant from the classical concept, for example zoos and aquariums, may find major issues that are central to them omitted.

This report on ethical conduct presumes the acknowledged exist-

ence of a more fundamental code that is the foundation of civilized society. It is not intended to be a policy or procedural outline for museum administration or governance. To deal with the issues raised, each institution should develop its own document. Each individual can use the guidelines suggested in this report to focus his attention on these crucial issues. The choice of content reflects the committee's understanding of museum history and current practice. Therefore the statements are intended to be guidelines against which current museum policy and practice can be tested for ethical content. Little of the report is amenable to literal or absolute interpretation, and the force and intonation of much that is included will differ among museums and with the passage of time.

The separate sections of this report do not define the extent to which ethical standards apply to others beyond individual museum employees, volunteers and trustees. This statement must be understood to apply to the activities of third persons when they or their actions are relevant to the museum. Such persons may include members of the museum person's own household, his close relatives or friends, or other associates. It is not the precise degree of relationship that governs applicability of ethical standards, but rather the facts of the relationship. The museum person is ethically obligated to ensure that the principles of this code are not violated on his behalf by the acts of others, and to ensure, as far as possible, that the acts of others do not place the employee or his institution in a position of compromise or embarrassment.

*In the text of this statement, "he" and related pronouns are used in the classical sense to denote the person, male or female.

II The Collection

Management, Maintenance and Conservation

Museums generally derive most of their prominence and importance from their collections, and these holdings constitute the primary difference between museums and other kinds of institutions. The collections, whether works of art, artifacts or specimens from the natural world, are an essential part of the collective cultural fabric, and each museum's obligation to its collection is paramount.

Each object is an integral part of a cultural or scientific composite. That context also includes a body of information about the object which establishes its proper place and importance and without which the value of the object is diminished. The maintenance of this information in orderly and retrievable form is critical to the collection and is a central obligation of those charged with collection management.

An ethical duty of museums is to transfer to our successors, when possible in enhanced form, the material record of human culture and the natural world. They must be in control of their collections and know the location and the condition of the objects that they hold. Procedures must be established for the periodic evaluation of the condition of the collections and for their general and special maintenance.

The physical care of the collection and its accessibility must be in keeping with professionally accepted standards. Failing this, museum governance and management are ethically obliged either to effect correction of the deficiency or to dispose of the collection, preferably to another institution.

Acquisition and Disposal

No collection exists in isolation. Its course generally will be influenced by changes in cultural, scholarly or educational trends, strengths and specializations developing in other institutions, policy and law regarding the traffic in various kinds of objects, the status of plant and animal populations, and the desire to improve the collection.

In the delicate area of acquisition and disposal of museum objects, the museum must weigh carefully the interests of the public for which it holds the collection in trust, the donor's intent in the broadest sense, the interests of the scholarly and the cultural community, and the institution's own financial well-being.

Every institution should develop and make public a statement of its policy regarding the acquisition and disposal of objects. Objects collected by the museum should be relevant to its purposes and activities, be accompanied by a valid legal title, preferably be unrestricted but with any limitations clearly described in an instrument of conveyance, and be properly cataloged, conserved, stored or exhibited. Museums must remain free to improve their collections through selective disposal and acquisition and intentionally to sacrifice specimens for well-considered analytical, educational or other purposes. In general objects should be kept as long as they retain their physical integrity, authenticity and usefulness for the museum's purposes.

Illicit trade in objects encourages the destruction of sites, the violation of national exportation laws, and contravention of the spirit of national patrimony. Museums must acknowledge the relationship between the marketplace and the initial and often destructive taking of an object for the commercial market. They must not support that illicit market. Each museum must develop a method for considering

objects of this status for acquisition that will allow it to acquire or accept an object only when it can determine with reasonable certainty that it has not been immediately derived from this illicit trade and that its acquisition does not contribute to the continuation of that trade.

Basic to the existence of institutions devoted to natural history is the obligation to acquire, preserve and use representative samples of the earth's biota, living and extinct. Museums should assume a position of leadership in the effort to halt the continuing degradation of our natural history resources. Each institution must develop policies that allow it to conduct its activities within the complexities of existing legislation and with the reasonable certainty that its approach is consistent with the spirit and intent of these programs.

Institutions and their staffs should be encouraged to anticipate the possible consequences of their own actions as they pertain to the acquisition of plants and animals. They must be aware of the potential damage that such acquisitions might have on the population of a species, a community of organisms or the environment in general. They must conduct their collecting activities within recognized standards that avoid insofar as possible the adverse effects of such activities. These principles apply to the acquisition of objects for all museum activities including educational, scholarly, commercial or display purposes.

When disposing of an object, the museum must determine that it has the legal right to do so. When mandatory restrictions accompany the acquisition they must be observed unless it can be clearly shown that adherence to such restrictions is impossible or substantially detrimental to the institution. A museum can only be relieved from such restrictions by an appropriate legal procedure. When precatory statements accompany the acquisi-

tion, they must be carefully considered, and consultation with the donor or his heirs should be attempted.

The museum must not allow objects from its collections to be acquired privately by any museum employee, officer, volunteer, member of its governing board or his representative, unless they are sold publicly and with the complete disclosure of their history. Objects, materials or supplies of trifling value which the museum cannot sell and that must be discarded may be given to anyone associated with the institution or to the public.

In disposing of an object, due consideration must be given the museum community in general as well as the wishes and financial needs of the institution. Sales to, or exchanges between, institutions should be considered as well as disposal through the trade. In addition to the financial return from disposals, the museum should consider the full range of factors affecting the public interest.

While the governing entity bears final responsibility for the collection including both the acquisition and disposal process, the curatorial and administrative staff together with their technical associates are best qualified to assess the pertinence of an object to the collection or the museum's programs. Only for clear and compelling reasons should an object be disposed of against the advice of the museum's professional staff.

Appraisals

Performing appraisals or authentications can be useful to a museum and the public it serves; however, there should be institutional policy covering the circumstances where appraisals are desirable or permissible as an official museum-related function. Any appraisal or authentication must represent an honest and objective judgment, and must include an indication of how the determination was made.

Commercial Use

In arranging for the manufacture and sale of replicas, reproductions or other commercial items adapted from an object in a museum's collection, all aspects of the commercial venture must be carried out in a manner that will not discredit either the integrity of the museum or the intrinsic value of the original object. Great care must be taken to identify permanently such objects for what they are, and to ensure the accuracy and high quality of their manufacture.

Availability of Collections

Although the public must have reasonable access to the collections on a nondiscriminatory basis, museums assume as a primary responsibility the safeguarding of their materials and therefore may regulate access to them. Some parts of the collections may be set aside for the active scholarly pursuits of staff members, but normally only for the duration of an active research effort.

When a staff member involved in scholarly research moves to another institution, the museum should give special consideration to the need he may have of objects or materials that remain in the collections. Such needs should be accommodated, where possible, by loans to the staff member's present institution.

The judgment and recommendation of professional staff members regarding the use of the collections must be given utmost consideration. In formulating his recommendation the staff member must let his judgment be guided by two primary objectives: the continued physical integrity and safety of the object or collection, and high scholarly or educational purposes.

Truth in Presentation

Within the museum's primary charge, the preservation of signifi-

cant materials unimpaired for the future, is the responsibility of museum professionals to use museum collections for the creation and dissemination of new knowledge. Intellectual honesty and objectivity in the presentation of objects is the duty of every professional. The stated origin of the object or attribution of work must reflect the thorough and honest investigation of the curator and must yield promptly to change with the advent of new fact or analysis.

Museums may address a wide variety of social, political, artistic or scientific issues. Any can be appropriate, if approached objectively and without prejudice.

The museum professional must use his best effort to ensure that exhibits are honest and objective expressions and do not perpetuate myths or stereotypes. Exhibits must provide with candor and tact an honest and meaningful view of the subject. Sensitive areas such as ethnic and social history are of most critical concern.

The research and preparation of an exhibition will often lead the professional to develop a point of view or interpretive sense of the material. He must clearly understand the point where sound professional judgment ends and personal bias begins. He must be confident that the resultant presentation is the product of objective judgment.

Human Remains and Sacred Objects

Research, which provides the very basic foundation for knowledge, is a dynamic and therefore continuing process. It is essential that collections of human remains and sacred objects upon which research is based not be arbitrarily restricted, be securely housed and carefully maintained as archival collections in scholarly institutions, and always be available to qualified researchers and educators, but not to the morbidly curious.

We have learned much about human development and cultural history from human burials and sacred objects. There is merit in continuing such investigations. But if we are to maintain an honorable position as humanists concerned with the worth of the individual, the study of skeletal material and sacred objects must be achieved with dignity. Research on such objects and their housing and care must be accomplished in a manner acceptable not only to fellow professionals but to those of various beliefs.

Although it is occasionally necessary to use skeletal and other sensitive material in interpretive exhibits, this must be done with tact and with respect for the feelings for human dignity held by all peoples. Such an exhibit exists to convey to the visitor an understanding of the lives of those who lived or live under very different circumstances. These materials must not be used for other more base purposes.

III The Staff

General Department

Employment by a museum, whether privately or governmentally supported, is a public trust involving great responsibility. In all activities museum employees must act with integrity and in accordance with the most stringent ethical principles as well as the highest standards of objectivity.

Every museum employee is entitled to a measure of personal independence equal to that granted comparable professionals in other disciplines, consistent with his professional and staff responsibilities. While loyalty to the museum must be paramount, the employee also has the right to a private life independent of the institution. But museums enjoy high public visi-

bility and their employees a generous measure of public esteem. To the public the museum employee is never wholly separable from his institution. He can never consider himself or his activities totally independent of his museum despite disclaimers that he may offer. Any museum-related action by the individual may reflect on the institution or be attributed to it. He must be concerned not only with the true personal motivations and interests as he sees them but also the way in which such actions might be construed by the outside observer.

Conflict of Interest

Museum employees should never abuse their official positions or their contacts within the museum community, impair in any way the performance of their official duties, compete with their institutions, or bring discredit or embarrassment to any museum or to the profession in any activity, museum related or not. They should be prepared to accept as conditions of employment the restrictions that are necessary to maintain public confidence in museums and in the museum profession.

To protect the institution and provide guidance to its employees, each museum should issue a comprehensive and well-understood policy covering ethical questions related to personal activities and conflicts of interest. That statement must define the procedures essential to the implementation of and compliance with stated policy.

Responsibilities to the Collections and Other Museum Property

Museum employees should not acquire objects from the collections owned or controlled by their museums unless such transactions have been subjected to a formal disclosure procedure by the individual and the institution, and were

available through a disposal process totally public in nature.

No staff member should use in his home or for any other personal purpose any object or item that is a part of the museum's collections or under the guardianship of the museum, or use any other property, supplies or resources of the museum except for the official business of the institution. To the extent that factual circumstances or special policies warrant exceptions to this principle, the circumstances or policies should be a matter of written record.

The reputation and name of a museum are valuable assets and should not be exploited either for personal advantage or the advantage of any other person or entity.

Information about the administrative and nonscholarly activities of the institution that an employee may acquire in the course of his duties, and that is not generally known or available to the public, must be treated as information proprietary to the museum. Such information should not be used for personal advantage or other purposes detrimental to the institution.

Staff members should be circumspect in referring members of the public to outside suppliers of services such as appraisers or restorers. Whenever possible, more than a single qualified source should be provided so that no appearance of personal favoritism in referrals is created.

Personal Collecting

The acquiring, collecting and owning of objects is not in itself unethical, and can enhance professional knowledge and judgment. However, the acquisition, maintenance and management of a personal collection by a museum employee can create ethical questions. Extreme care is required whenever an employee collects objects similar to those collected by his museum, and some museums may choose to restrict or prohibit personal collecting. In any

event, the policies covering personal collecting should be included in the policy statements of each museum and communicated to its staff.

No employee may compete with his institution in any personal collecting activity. The museum must have the right, for a specified and limited period, to acquire any object purchased or collected by any staff member at the price paid by the employee.

Museum employees must inform the appropriate officials about all personal acquisitions. They also must disclose all circumstances regarding personal collections and collecting activities, and furnish in a timely manner information on prospective sales or exchanges.

A museum's policy on personal collecting should specify what kind of objects staff members are permitted or not permitted to acquire, what manner of acquisition is permissible and whether different types of employees have different rights. Policy should specify the method of disclosure required for the staff member. It also should specify the manner and time period within which the museum can exercise the rights it has to purchase objects staff members have acquired for their personal collections. Such a policy can be most effective if explicitly a part of the conditions of employment clearly understood by all employees.

Except by special agreement with individual staff members, the right of a museum to acquire from employees objects collected personally should not extend to objects that were collected prior to the staff member's employment by that museum. Objects that are bequests or genuine personal gifts should be exempt from the museum's right to acquire.

No museum employee may use his museum affiliation to promote his or any associate's personal collecting activities. No employee may participate in any dealing (buying and selling for profit as distinguished from occasional sale or exchange

from a personal collection) in objects similar or related to the objects collected by the museum. Dealing by employees in objects that are collected by any other museum can present serious problems. It should be permitted only after full disclosure, review and approval by the appropriate museum official.

Outside Employment and Consulting

Certain types of outside employment, including self-employment and paid consulting activities, can be of benefit to both the institution and the employee by stimulating personal professional development. Remuneration may be monetary or nonmonetary, direct or indirect.

All employment activity must be undertaken within the fundamental premise that the employee's primary responsibility is to his institution; that the activity will not interfere with his ability to discharge this responsibility; and that it will not compromise the professional integrity of the employee or the reputation of the museum.

Museum employees often will be considered representatives of their institutions while they are engaged in activities or duties similar to those they perform for their museum, even though their work may be wholly independent of the institution. In other instances an employee's duties within or outside the institution may require little specialized knowledge of the functioning of a museum. In either case employees must disclose to the director or other appropriate superior the facts concerning any planned outside employment or consulting arrangements that are in any way related to the functions that such employees perform for their museums. Disclosure should not be required for small businesses or similar activities that are entirely unrelated to the work the individual carries out for his institution.

Appraisals, as an official museum

activity and subject to well-defined policy, can be useful to a museum and its constituency. As an outside activity of an individual staff member it can present serious problems. No staff member should appraise without the express approval of the director. The related areas of identification, authentication and description, when pursued as an outside activity, should be subject to clearly defined museum policy.

The name of and the employee's connection with the museum should be sparingly and respectfully used in connection with outside activities.

In deference to the constitutional rights of museum employees to freedom of speech and association, disclosure should not be required for their activities on behalf of voluntary community groups or other public service organizations, except for those organizations such as other museums where the staff member could appear to be acting in his official capacity. Museum professionals should conduct themselves so that their activities on behalf of community or public service organizations do not reflect adversely on the reputation or integrity of their museum.

Gifts, Favors, Discounts and Dispensations

Museum employees and others in a close relationship to them must not accept gifts, favors, loans or other dispensations or things of value that are available to them in connection with their duties for the institution. Gifts include discounts on personal purchases from suppliers who sell items or furnish services to the museum, except where such discounts regularly are offered to the general public. Gifts also can include offers of outside employment or other advantageous arrangements for the museum employee or another person or entity. Salaries together with related benefits should be considered complete remuneration for all museum-related activities.

Employees should be permitted to retain gifts of trifling value when acceptance would not appear to impair their judgment or otherwise influence decisions. Meals, accommodations and travel services while on official business may be accepted if clearly in the interest of the museum.

Museum employees have the right to accept and retain gifts that originate from purely personal or family relationships. It must be recognized that genuine personal gifts may originate from individuals who have a potentially beneficial relationship with the museum. In such cases the staff member is obliged to protect both himself and his institution by fully disclosing the circumstances to the appropriate museum official.

Teaching, Lecturing, Writing and Other Creative Activities

Museum staff personnel should be encouraged to teach, lecture and write, as desirable activities that aid professional development. Museums should facilitate such activities so long as there is not undue interference with performance of regular duties, and employees do not take advantage of their museum positions for personal monetary gain or appear to compromise the integrity of their institution.

The employee must recognize that when an outside activity is directly related to his regular duties for the institution he is obliged to reach an agreement with the institution concerning all aspects of that activity.

Employees should obtain the approval of the institution of plans for any significant amount of outside teaching, lecturing, writing or editing. Any contemplated uses of the museum's research facilities, staff assistance and property such as copying machines, slides or objects from the collections should be described, and approvals should be obtained for uses of museum property in connection with such outside efforts.

The proprietary interest of both museum and individual in copyrights, royalties and similar properties should be a part of stated general institutional policy supplemented, through mutual agreement, to conform to the needs of the specific project.

Museum employees who are creative artists or pursue similar outside interests must perform these activities in such a way that their status with the institution is not compromised and the institution not embarrassed. It must be recognized that the exhibition of objects in a museum can enhance their value, and museums should display materials created by staff members only under circumstances in which objectivity in their selection can be clearly demonstrated.

Field Study and Collecting

Field exploration, collecting and excavating by museum workers present ethical problems that are both complex and critical. Such efforts, especially in other countries, present situations that can result in difficult interpersonal and international problems. The statements that follow are offered with the knowledge that any action also must be guided by good judgment, tasteful deportment and current knowledge.

Any field program must be preceded by investigation, disclosure and communication sufficient to ascertain that the activity is legal; is pursued with the full knowledge, approval, and when applicable the collaboration of all individuals and entities to whom the activity is appropriately of concern; and is conducted for scholarly or educational purposes. A general if not specific statement of the nature of the objects to be collected, the purposes that they are intended to serve and their final disposition must be prepared and should be fully understood by all affected parties.

Any field program must be executed in such a way that all participants act legally and responsibly in acquiring specimens and data; that they discourage by all practical means unethical, illegal and destructive practices associated with acquiring, transporting and importing objects; and that they avoid, insofar as possible, even the appearance of engaging in clandestine activity, be it museum-related or not. Normally no material should be acquired that cannot be properly cared for and used.

In both act and appearance participants must honor the beliefs and customs of host individuals and societies. General deportment must be such that future field work at the site or in the area will not be jeopardized.

On completion of field work, full and prompt reporting of the activity should be made to all appropriate parties; all precatory and mandatory agreements must be fulfilled or the failure to do so fully explained; and all material and data collected must be made available to the scholarly community as soon as possible. Materials incorporated into permanent collections should be treated in a manner consistent with recommendations and restrictions developed for their care and use by zoologists, botanists, archeologists, paleontologists or other discipline-specific groups.

IV Museum Management Policy

Professionalism

Members of the museum's administration and governing entities must respect the professional expertise of the staff, each having been engaged because of his special knowledge or ability in some aspect of museum activity. Museum governance must

be structured so that the resolution of issues involving professional matters incorporates opinions and professional judgments of relevant members of the museum staff. Responsibility for the final decisions will normally rest with the museum administration and all employees are expected to support these decisions; but no staff member can be required to reverse, alter or suppress his professional judgment in order to conform to a management decision.

Collectively, the staff professionals are most familiar with the museum, its assets and its constituency. As such they should be heard by museum management and governance on matters affecting the general long-term direction of the institution.

Personnel Practices and Equal Opportunity

In all matters related to staffing practices, the standard should be ability in the relevant discipline. In these matters, as well as trustee selection, management practices, volunteer opportunity, collection usage and relationship with the public at large, decisions cannot be made on the basis of discriminatory factors such as race, creed, sex, age, handicap or personal orientation.

It must be remembered that the components of contemporary culture vary by reason of ancestry, experience, education and ability in the extent to which they can share in the museum experience, either as visitors or as a paid or volunteer participant. The museum must recognize that it is a significant force within its own social fabric and that these differences do exist. It should seize and indeed create opportunities whenever possible to encourage employment opportunity and the accessibility of the institution as a resource to all people.

Volunteers

Volunteer participation is a strong American tradition, and many museums could not exist without the contributions and personal involvement of devoted volunteers. Where volunteer programs exist, the paid staff should be supportive of volunteers, receive them as fellow workers, and willingly provide appropriate training and opportunity for their intellectual enrichment. While volunteers participate in most museum activities, those with access to the museum's collections, programs and associated privileged information work in areas that are particularly sensitive.

Access to the museum's inner activities is a privilege, and the lack of material compensation for effort expended in behalf of the museum in no way frees the volunteer from adherence to the standards that apply to paid staff. The volunteer must work toward the betterment of the institution and not for personal gain other than the natural gratification and enrichment inherent in museum participation.

Although the museum may accord special privileges, volunteers should not accept gifts, favors, discounts, loans, other dispensations or things of value that accrue to them from other parties in connection with carrying out duties for the institution. Conflict of interest restrictions placed upon the staff must be explained to volunteers and, where relevant, observed by them. Volunteers must hold confidential matters of program function and administration.

Volunteer organizations should understand clearly the policies and programs adopted by museum trustees and not interfere with the administrative application of these policies and programs.

Interpersonal Relationships

The professional museum worker always must be dedicated to the

high standards and discipline of his profession, but he also must remain mindful that he is an employee as well as an independent expert.

While he must strive for professional excellence in his own specialty, he must simultaneously relate productively to his colleagues, associates and fellow employees. The wisdom and experience of a professional can be lost to the institution if they are not made to act constructively within the total context of the institution.

Interinstitutional Cooperation

If museums intend to contribute to the preservation of humanity's cultural and scientific heritage and the increase of knowledge, each should respond to any opportunity for cooperative action with a similar organization to further these goals. A museum should welcome such cooperative action even if the short-term advantages are few and it will not significantly increase the individual institution's own holdings or enhance its image.

Ownership of Scholarly Material

The object, its documentation and all additional documentation accrued or developed subsequent to its acquisition are the property of the institution.

The analysis of an object for scholarly purposes usually includes the production of interpretive notes, outlines and illustrative material. It can be held that such material is essentially an extension of the intellect and the memory of the scholar, and that as such it is the property of the individual. An equally persuasive case can be made for institutional ownership of all such interpretive material, especially if a staff member was paid to render scholarly analysis. Either is ethically acceptable if the institutional

policy is made known beforehand to the staff member, and if the administrative determination of ownership and access is not the result of vindictive or punitive motivation. The guiding ethical principle must be the most effective and timely dissemination of analytical information derived from the collection.

V Museum Governance

General Responsibility

The governing body of a museum, usually a board of trustees, serves the public interest as it relates to the museum, and must consider itself accountable to the public as well as to the institution. In most cases the board acts as the ultimate legal entity for the museum, and stands responsible for the formulation and maintenance of its general policies, standards, condition and operational continuity.

Trustees must be unequivocally loyal to the purposes of the museum. Each must understand and respect the basic documents that provide for its establishment, character and governance such as the charter, constitution, bylaws and adopted policies.

Each trustee must devote time and attention to the affairs of the institution and ensure that the museum and its governing board act in accordance with the basic documents and with applicable state and federal laws. In establishing policies or authorizing or permitting activities, trustees especially must ensure that no policies or activities jeopardize the basic nonprofit status of the museum or reflect unfavorably upon it as an institution devoted to public service.

Trustees should not attempt to act in their individual capacities. All actions should be taken as a board,

committee or subcommittee, or otherwise in conformance with the bylaws or applicable resolutions. A trustee must work for the institution as a whole, and not act solely as an advocate for particular activities or subunits of the museum.

Trustees should maintain in confidence information learned during the course of their museum activities when that information concerns the administration or activities of the museum and is not generally available to the public. This principle does not preclude public disclosure of information that is properly in the public domain, or information that should be released in fulfilling the institution's accountability to the public.

The governing board holds the ultimate fiduciary responsibility for the museum and for the protection and nurturing of its various assets: the collections and related documentation, the plant, financial assets and the staff. It is obliged to develop and define the purposes and related policies of the institution, and to ensure that all of the museum's assets are properly and effectively used for public purposes. The board should provide adequate financial protection for all museum officials including themselves, staff and volunteers so that no one will incur inequitable financial sacrifice or legal liabilities arising from the performance of duties for the museum.

The board has especially strong obligations to provide the proper environment for the physical security and preservation of the collections, and to monitor and develop the financial structure of the museum so that it continues to exist as an institution of vitality and quality.

A critical responsibility of the governing board derives from its relationship to the director, the institution's chief executive. The selection of that executive and the continuing surveillance of his activities are primary board responsibilities which cannot be delegated and must

be diligently and thoughtfully fulfilled.

In carrying out the duty to the collections, a policy must be developed and adopted by the board governing use of the collections, including acquisitions, loans and the disposal of objects. In formulating policies covering the acceptance of objects or other materials as gifts or loans, the governing board must ensure that the museum understands and respects the restrictions, conditions and all other circumstances associated with gifts and loans.

Conflict of Interest

Individuals who are experienced and knowledgeable in various fields of endeavor related to museum activities can be of great assistance to museums, but conflicts of interest or the appearance of such conflicts may arise because of these interests or activities. Guidelines for the protection of both individual and institution should be established by the governing board of every museum.

The museum trustee must endeavor to conduct all of his activities, including those relating to persons closely associated with him and to business or other organizations, in such a way that no conflict will arise between the other interests and the policies, operations or interests of the museum. The appearance of such conflicts also should be avoided. The reputation of the museum can be damaged should a trustee continue an inappropriate activity concurrent with his service in a position of institutional and public trust.

A procedure minimizing the vulnerability to individual or institutional embarrassment should be formulated and stated by every museum board. Every museum trustee should file with the board a statement disclosing his personal, business or organizational interests and affiliations and those of persons close to him which could be con-

strued as being museum related. Such a statement should include positions as an officer or director as well as relationships to other organizations, if the purposes or programs are in any manner related to or impinge upon the purposes, programs or activities of the museum. Such statements should be made available to the board prior to the trustee's election to that body. As an aid to preparing such statements trustees should be provided relevant data on the museum's operations. Disclosure statements should be updated periodically or whenever significant changes occur.

A visible area for charges of self-interest at the expense of the institution, and of personal use of privileged information, arises whenever a trustee, a member of his family or a close associate personally collects objects of a type collected by the museum. Every museum governing board must clearly state its policy regarding such personal collections. The policy should contain statements to ensure that no trustee competes with the museum for objects; that no trustee takes personal advantage of information available to him because of his board membership; and that should conflict develop between the needs of the individual and the museum, those of the museum will prevail.

No trustee, person close to him, individual who might act for him may acquire objects from the collections of the museum, except when the object and its source have been advertised, its full history made available, and it is sold at public auction or otherwise clearly offered for sale in the public marketplace.

When museum trustees seek staff assistance for personal needs they should not expect that such help will be rendered to an extent greater than that available to a member of the general public in similar circumstances or with similar needs.

Whenever a matter arises for action by the board, or the museum engages in an activity where there is a possible conflict or the appearance

of conflict between the interests of the museum and an outside or personal interest of a trustee or that of a person close to him, the outside interest of the trustee should be made a matter of record. In those cases where the trustee is present when a vote is taken in connection with such a question, he should abstain. In some circumstances he should avoid discussing any planned actions, formally or informally, from which he might appear to benefit. Sometimes neither disclosure nor abstention is sufficient, and the only appropriate solution is resignation.

A museum trustee should not take advantage of information he receives during his service to the institution if his personal use of such information could be financially detrimental to the museum. Any such actions that might impair the reputation of the museum also must be avoided. When a trustee obtains information that could benefit him personally, he should refrain from acting upon it until all issues have been reviewed by an appropriate representative of the museum.

Trustees serve the museum and its public. They should not attempt to derive any personal material advantages from their connection with the institution. Trustees should use museum property only for official purposes, and make no personal use of the museum's collection, property or services in a manner not available to a comparable member of the general public. While loans of objects by trustees can be of great benefit to the museum, it should be recognized that exhibition can enhance the value of the exhibited object. Each museum should adopt a policy concerning the display of objects owned or created by the trustees or staff or in which the trustees or any person close to them have any interests.

The Trustee-Director Relationship

Trustees have an obligation to define the rights, powers and duties of the

director. They should work with the director, who is their chief executive officer, in all administrative matters, and deal with him openly and with candor. They should avoid giving directions to, acting on behalf of, communicating directly with, or soliciting administrative information from staff personnel, unless such actions are in accord with established procedure or the director is apprised. Staff members should communicate with trustees through the director or with his knowledge, but a procedure should be provided to allow staff personnel to bring grievances directly to the trustees.

The trustees must act as a full board in appointing or dismissing a director, and the relationship between director and board must reflect the primacy of institutional goals over all personal or interpersonal considerations. The director should attend all board meetings and important committee meetings except executive sessions concerning him.

The director has an obligation to provide the trustees with current and complete financial information in comprehensible form; to bring before the board any matters involving policy questions not already determined; and to keep them informed on a timely basis about all other significant or substantial matters, or intended actions affecting the institution.

The director must carry out the policies established by the trustees, and adhere to the budget approved by the board. Whenever it is necessary to deviate from established policies or to alter or exceed budget guidelines, the director should notify the board in advance and request appropriate approval.

[Ed. Note: *Museum Ethics* will be reprinted as a separate publication which will be available in June 1978.]

The Worcester Sourcebook

Ellen K. Rothman

Do you have something that belonged to someone else in your family? What would you take along if you were moving?

What does an educational collaborative look like? When the museum education staff at Old Sturbridge Village submitted a grant proposal to the National Endowment for the Arts' Wider Availability of Museums program in December 1975, we thought we knew. The collaborative would have the shape of a bridge between museums and schools; it would be built on Old Sturbridge Village's commitment to teacher-designed curricula and to the specifications of classroom teachers. It would be sturdy yet flexible enough to absorb conflicts that might occur as professionals from cultural agencies and the school system came together. And it would provide students a much-needed access route from the classroom to the community and back again. That much we knew, or hoped. What we did not know was that our bridge would turn out to be *The Worcester Sourcebook*, 68 pages bound between two bright orange covers.

Between the time we began the project in the summer of 1976 and the day a year later when we turned 1,500 copies of the *Sourcebook* over to the Worcester public schools, we learned a great deal about the satisfactions and frustrations of bridge building. We learned that rewarding collaboration between museums and schools hap-



pens when they are engaged in a concrete, common endeavor that meets the needs of both teachers and museum staff. We found it is easier to share in the creation of materials than of programs, but that materials collaboratively developed can make an important contribution to widening the availability of museum resources.

The Urban Schools Project for the Worcester Region began in earnest at Old Sturbridge Village in August 1976, when nine teachers, all veterans of the village's teacher training program, gathered for a

week-long workshop. We envisioned then that our bridge—like the George Washington Bridge—would have two levels: one to link community resources and schools; the other to bring primary source materials into the classroom. We identified resources, ranging from the Worcester Historical Society to the army recruiting office, and materials, from public broadsides to private diaries, to which Worcester teachers needed greater access. Together we planned how best to create that access.

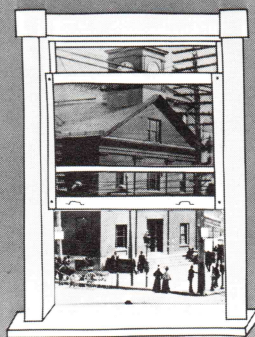
By late fall, we realized that we

ELLEN K. ROTHMAN, coordinator of college programs and training at Old Sturbridge Village, was coordinator of the Urban Schools Project.



With a few adjustments for costume and decor, students can easily identify with their predecessors.

THE WORCESTER SOURCEBOOK



The Worcester Sourcebook, the "bridge" that was built to give students access to their past.



would have to choose where to focus our energies. We agreed on materials development because it was the more concrete task, one we might reasonably expect to accomplish within the year of our NEA grant. We believed that we could and would develop working relationships with other institutions in the community as we developed the materials, and we would encourage teachers using those materials to see them as a springboard into the community. We began where the fit between community resources and teaching materials was closest: at the Worcester Historical and American Antiquarian societies.

Ever since the American Antiquarian Society was founded by the patriot printer Isiah Thomas in 1812, it has maintained a national library for research in American history; scholars have come from all over the world to use its unsurpassed collection of books, pamphlets, manuscripts, maps and graphics. Although its holdings are national in scope, the AAS possesses a rich collection of materials on the city that is its home. But most Worcester people have never had occasion to use the society and few Worcester teachers were familiar

with its resources. The Worcester Historical Society, which preserves objects and papers and presents exhibits related to Worcester history, was better known to local teachers, but mostly as the site of infrequent field trips.

Even before the teachers arrived for the August workshop, I had begun making contact with as many people involved in Worcester's cultural organizations as possible. Everyone I talked to was sympathetic to the idea of collaboration with the schools but they wondered what role they could take. In the fall, I returned to the antiquarian and historical societies with a clear idea of what they could contribute. I asked for help searching their Worcester collections for documents that could be adapted for use in upper elementary and junior high classrooms. Meetings with the teachers had established a definite sense of priorities: We needed materials that would reflect the city's ethnic variety and engage students in a personal way. Our objective was to give teachers a way to make connections between the national history in the textbook and the everyday experiences of people in the community. We wanted to generate a "sourcebook" for Worcester teachers.

I began with printed materials. Most of the reminiscences had been written by people who, belonging to Worcester's Yankee middle class, lived on the west side of town. Manuscript collections tended to represent the same group. Just when I was becoming discouraged about being able to portray the city's diversity using its written historical sources, I discovered *The Worcester Account*.

S. N. Behrman lived with his immigrant Jewish family on the east side of Worcester in the first decade of this century. Fortunately for us, when he later became a New York playwright and author, he did not forget his Worcester boyhood. In fact, it was the subject of many of his stories in *The New Yorker*. These were published in 1954 as *The Worcester Account*. This book, especially its descrip-



The school reports were a source of unexpected and thought-provoking images. This photograph is from the report published in 1921.

tions of Behrman's Providence Street neighborhood, provided a lively picture of Worcester in the early 1900s. Characteristically, he recalled:

How my father had managed such a feat as to make the long journey from Lithuania to Worcester was a matter of endless speculation for me, and I constantly tried to delve into it, with only fragmentary results. There was simply no relation between my father's world and the contemporary one. . . . All I knew was that my father had embarked for America at Hamburg, with my mother and two elder children, in the steerage of a boat that was headed for New York. He had come to Worcester because my uncle was there. I asked this uncle why he had come, and he said because he had a cousin in Boston.

All of the teachers involved in the project had grown up in Worcester but only one or two were familiar with *The Worcester Account*. When they read it, they agreed that

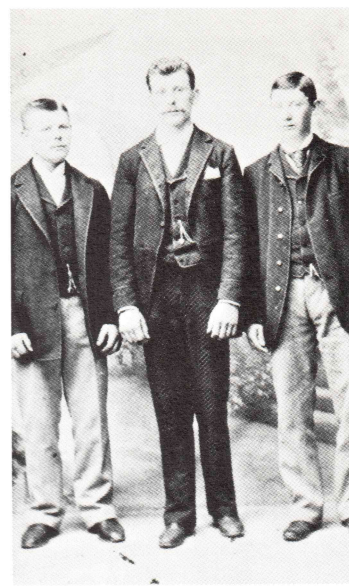
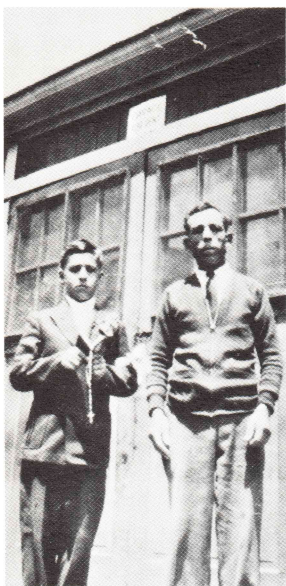
Behrman's recollections were vivid enough to bring his Worcester to life 70 years later. So we used it, in combination with excerpts from oral histories, to provide the personal point of view in our materials.

As I searched the Worcester Historical and Antiquarian societies I was also looking for public records that might be adaptable for the classroom. One of the teachers on the development team was working with his fifth-grade students on an investigation of their school's history. He and his young researchers introduced me to the richness of the city's annual school reports. Since at least half of Worcester's students in the last two decades of the 19th century had foreign-born parents, the school reports were a rich source of material on newcomers to the city. In each volume there was a report on the evening schools and the birthplaces, ages

and occupations of the pupils were tabulated. Students at evening school classes were not only counted but—luckily for us—often photographed as well.

As I began to get a handle on Worcester's history, and discovered the treasures of the school reports and the photographic collections, I became convinced that we should center our materials on the late 19th and early 20th centuries. I proposed to the teachers that we concentrate on the years 1870-1930, the period when modern Worcester, a city of diversified industry and ethnic variety, was born. The availability of photographic documentation and of reference points for students and their families in the community also suggested a turn-of-the-century focus.

At this point, I was spending two or three days a week making a systematic search of both societies'



collections of Worcester graphics (none of which had been cataloged in recent times although the historical society's have since). My task was simply to go through every drawer of Worcester materials. The portrait file was usually disappointing; one distinguished Yankee gentleman after another gazed out at me over his handlebar mustache. But every once in a while I came up with something I knew we could use: Guinea Brown holding his crosscut saw, or Olive Morrow at work at her microscope, or the Worcester landscape painter with his canvases displayed behind him. Street views and park scenes revealed the community's public life; the American Antiquarian Society's superb broadside collection documented Worcester's commercial and leisure activities; and in the uncataloged corners of both collections, I found other images powerful enough to reach mid-20th-century children.

During the months I was exploring the Worcester Historical and Antiquarian societies' collections, I met regularly with the teachers and presented reports on my progress. Still, they felt mystified. While the written materials were easy to share, the real excitement was in the photographs and those remained locked away. The collaboration seemed a little abstract to them and the teachers wondered where it was going.

Memere, Botchi, Papa, Far Far, Buba, Theia, Pappy, Cousin, Daddy, Tio, Auntie, Zadeh, Ma, Pappou, Mor Mor, Pop, L'oncle, Pepere, Giagia, Mom, Grandpa, Welito, Nana, Mother, Junior, Mamma, Sis, Nonna . . .

There are all kinds of families. Who is your family? What do you call them?

In February 1977, when they met for their monthly meeting I greeted them with stacks of 8"x10" photographs (printed from negatives made by the village's curatorial photographer at the Worcester Historical and American Antiquarian societies). As we began to invent ways the photographs could be used with students, the group's confusion abated and its spirits improved. Here, at last, was something concrete to do. We looked at broadsides for Professor Tude's "Tight-Rope Performing" in front of the Town Hall and for the United Irish Societies "Course of Entertainments" at Mechanics Hall and thought of ways students could use them to compare downtown Worcester in the late 19th century with the downtown they know today. We looked at old school pictures

(many of which were unearthed by a teacher in his school basement) and thought of activities that would help students relate their own school experiences to those suggested by the photographs. We came up with a lot of ideas but were still unsure of just how the materials and the related activities should be organized and packaged.

Between meetings with the teachers, the project team at the museum shifted into high gear. Peter O'Connell, the assistant director for museum education, brought his wide experience as a teacher and teacher trainer, and Pamela Beall, the museum's historical resource teacher, contributed her ideas and skills in the design of primary source materials for classroom teaching. With assistance from the department's director, Alberta Sebolt, the three of us set to work processing the results of our own and the teachers' monthly sessions.

After six months of exploring, collecting and studying the materials, the project now required conceptualization and redefinition. We knew we wanted to deal with concerns that contemporary students share with their late-19th-century counterparts. After many hours of thinking and rethinking, we came up with a proposal. We would put the visual documents (photographs, broadsides) together with Behrman and other personal

accounts in chapters focused on family, work, school, play and community. The approach would emphasize "backyard history"; we would design questions and activities that used students' own experiences as the basis and motivation for historical inquiry. Their family histories, school memories, work attitudes and neighborhood identity would all be used as historical resources. Sometime in early March, *The Worcester Sourcebook* as it was published first took shape.

The teachers were enthusiastic but still unsure about their role. At our March meeting they decided to assign specific tasks to group members. One teacher undertook to search old newspapers for classified ads from the 1870-1930 period; others spent time at the historical society going through city directories for material that would supplement our section on work. One teacher wrote out the steps she had gone through to do a community study with her fifth graders; another recorded the unit he designed to collect the history of a school. All of these contributions ended up in the *Sourcebook* and the accompanying teaching materials, along with the more anonymous accomplishments of the teachers as a group.

Another role the teachers performed and found satisfying was as contacts and collectors in the community. We all agreed that my



A photograph taken in 1893 of Olive Morrow at work at her microscope



research in the institutional collections had not turned up enough visual material on ethnic family life. So the teachers set out to fill the gaps. Many of them discovered photographs in their own family archives; others solicited their school community. This created a connection between the school and the community on which other backyard history projects can build.

By late spring we were working on a book design to present to the teachers. They had all agreed at the first meeting the summer before that anything we produced should be attractive enough to engage teachers and students but not intimidating. As we looked at other publications, our own ideas crys-

tallized. We admired the Providence City Spirit Project's *Discover Providence Handbook* (also supported by NEA) but we did not have the funds to produce either as large a book or one that could be given to and written in by schoolchildren. The *Sourcebook* needed a format that would actively involve students without inviting them to write in it. We were also inspired by David Weitzman's *Backyard History Book* and began to think of our own material in terms of a more urban-oriented, locally specific variation of that theme.

In April the project team at the museum began roughing out the design; by the time the teachers met late in the month, we had our first mock-up to show them. Even



A Worcester citizen with one of the tools of his trade

though it was in an extremely primitive form—Xeroxed photographs cut and pasted on cardboard, headlines and captions pencilled in—it gave the teachers the most concrete sense yet of what the *Sourcebook* was becoming. During the next month, using the teachers' responses to the first mock-up, we refined the design and the accompanying text. Four chapters were designed in time for the teachers' last meeting of the school year in June.

They were so positive about the book that I had to convince them that what it needed now was their toughest criticism. They went over everything and recommended changes, mostly in the wording or emphasis of the text. Looking back, most of the teachers were positive about this procedure but a little concerned that they had not contributed enough to the actual production of the book. Their role as consultant-developers was a new one and none of us knew quite what to expect. We had designed the project to maximize the contribution of the teachers to the collaboration between the museum and schools, but we assumed that it would be the museum staff who would implement it. The teachers did not disagree; they

knew they did not have the time either to do more than occasional research or to go through the long process of laying out each page. But they tended to underestimate the direction they had provided to those of us who were doing that.

Throughout the months that the team was working on the selection of visual and written sources and on the conceptualization and execution of the design for the *Sourcebook*, I was assembling the teaching materials that would go with it. The contents of the teaching materials reflect our analysis of what teachers need to use the *Sourcebook* in the classroom.

The teaching materials begin with an introduction that lays out the rationale and objectives of the project and explains the organization of the book. A background paper on "Worcester, 1870-1930" follows. I wrote this essay to suggest a historical framework for the period covered by the *Sourcebook*. The core of the teaching materials is devoted to suggestions for activities

that resulted from long discussions between the teachers and the museum team. Some can be handled as class discussions; others require students to research a problem, collect data and objects, role-play a situation or explore the community outside the school. The emphasis is on developing comparisons to the historical materials presented in the *Sourcebook*.

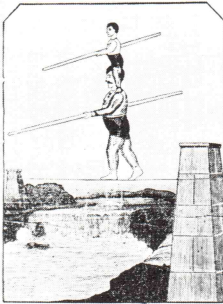
The first activity suggested for each chapter involves a backyard history survey, so the teaching materials provide questionnaires on family, school, work, play and community that teachers can use to help students focus on their everyday experiences and identify parts of that experience that may have been the same or different in the past.

There is also a small collection of primary sources too lengthy or too difficult for inclusion in the *Sourcebook* and a "Guide to Other Places to Look for Worcester Sources." This last section goes beyond a traditional bibliography and includes unpublished resources such as library clipping files. It includes a brief introduction to city directories and some suggestions for how they might be used in the classroom. All of the teaching materials were reviewed by the teachers and museum staff before being printed in July 1977.

The day the proofs for the *Sourcebook* arrived from the printer was an exciting one for all of us. We had never done anything like it, but the village's philosophy of museum education—learn by doing—had served us well. The final product, although hardly the caliber of a professionally designed textbook, has the look we wanted—homegrown, with care. When the teachers returned for a three-day workshop in mid-August, they were jubilant.

Their enthusiasm then, and in the months since, is the single most important ingredient in our dissemination strategy. Teachers believe in the *Sourcebook* because they helped develop it and because they have seen it work in their own classrooms. During the first six weeks of the school year, the eight

REMEMBER
Ladies and Gentlemen
THAT
PROF. TUDE



Did you know when he WALKED ACROSS NIAGARA FALLS
He has now arrived in this Town to show you how

Tight-Rope Performing,
AND ON
Tuesday and Wednesday,
JULY 26 and 27
At 7 P. M.,
He will Walk across the Street,
In front of the Town Hall.

Prof. Tude will also give a Trapeze Performance
suspended from the centre of the wire.
It is a free Attraction and any one can give what they choose.
Prof. Tude will walk Blindfolded
and also carry a man on his back.
Chas. Hanchett, Printer, 211 Main St., Worcester



The seventh grade class, circa 1907, at St. Anne's Parochial School in the classic pose of all class photos

teachers on the team all used the *Sourcebook* with their students, who ranged from the fourth through the ninth grades. In late October, on an in-service training day, they gave a *Sourcebook* workshop to teachers from every elementary school in the city. As part of that program they shared their experiences with fellow teachers who are now using the book with their students.

The Worcester public schools contributed \$500 toward the book's first printing. The direct cost for printing 2,000 books was just under \$5,000. Due to the positive response of teachers in the schools and of people in the community, the school system is presently undertaking a second printing of the book at their own expense. Of course, printing is only a small part of the cost of a project such as this. The NEA grant was for \$29,875, which was matched by Old Sturbridge Village. Two-thirds of the budget went into salary and benefits for a full-time project coordinator, stipends for the teachers' participation in the summer workshops and monthly meetings, and time for museum education staff involved in field study with Worcester students during the course of the year. Another part of

the grant went to the development of new orientation materials for urban students visiting the village.

This project relied on and brought together three elements that are necessary for museum/school collaboration. First, the commitment of a school system to the use of community resources in curriculum and the participation of teachers in the development of that curriculum. Second, the presence and cooperation of local agencies with historical resources, whether libraries, historical societies, museums, newspapers, churches or ethnic organizations. Third, the willingness and ability of one institution to support or raise funds for a researcher/coordinator for the project.

It was invaluable that the sponsoring institution in this case already had a strong tie to the participating school system. The relationship between Old Sturbridge Village and the Worcester public schools goes back six years to the museum's first teacher training program in 1971 and has grown ever since. Accomplishing a project such as this with one year's funding is problematic; it is possible only when a good working relationship already exists between teachers and

at least one cultural agency. Starting from scratch to establish contact with teachers and then to involve them in the development of materials and programs that meet their needs requires much more time. Put together in a year's time, the *Sourcebook* should be seen as the beginning rather than the end of a process of cooperation between Worcester's schools and cultural agencies, although without continued outside funding it may prove difficult to maintain.

Collaboration that has a concrete objective such as the production of backyard history materials for local classrooms can be an excellent way to build bridges between cultural agencies and school systems. The critical thing is to begin on solid ground, to start where the collaborating institutions are rather than where one might like them to be. When the cultural agencies and the schools are asked to do what they already know how to do, and then helped to do it better, collaboration works. And when it works—as we hope *The Worcester Sourcebook* does—it is the students who benefit. They are the ones who walk confidently across the bridge as if it had always been there.

Do-It-Yourself Design

Marie D. Ferguson

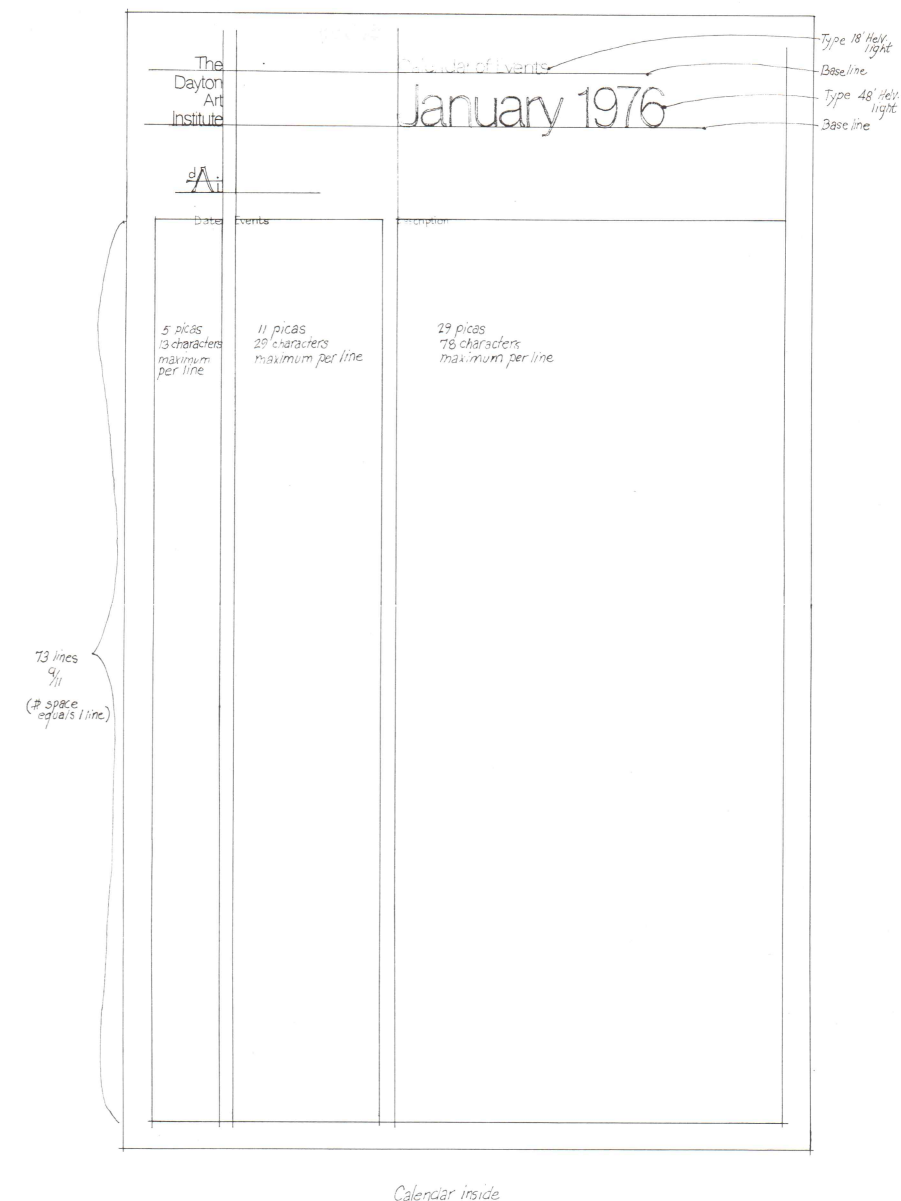


The perpetual struggle with the problems of publications is not unique or unusual among medium-sized and small museums. The Dayton Art Institute, with no graphic designer on staff and limited funds, seemed to find few alternatives other than expensive material produced by outside designers, inexpensive, inelegant mimeographed material, or giving up on the whole process. Exceptions were the annual report, the *Bulletin*, calendars and invitations to previews. Vie Design, a firm that has worked closely with the museum for many years, had designed and laid out guidelines for these publications so that almost any staff member, regardless of training, could put out a reasonably presentable publication. This could not always be said for the multitude of other printed materials on which the museum depends.

In the summer of 1976, we turned again to Vie Design. A board of trustees study committee had strongly recommended an increased number of publications that communicated to a wide public a lively, straightforward and human identity for the institute. It was clear that a major fund drive would be necessary in the near future and the board was anxious that this drive be based on wide community recognition of and participation in the institute and its many programs and activities. The committee was most specific regarding the monthly calendars, which had become unreadable due to the growing number of activities and which, as a result, violated many of the design guidelines established by Vie.

Vie's initial assignment was to redesign the calendar. We also asked

MARIE D. FERGUSON is director of development at the Dayton Art Institute.

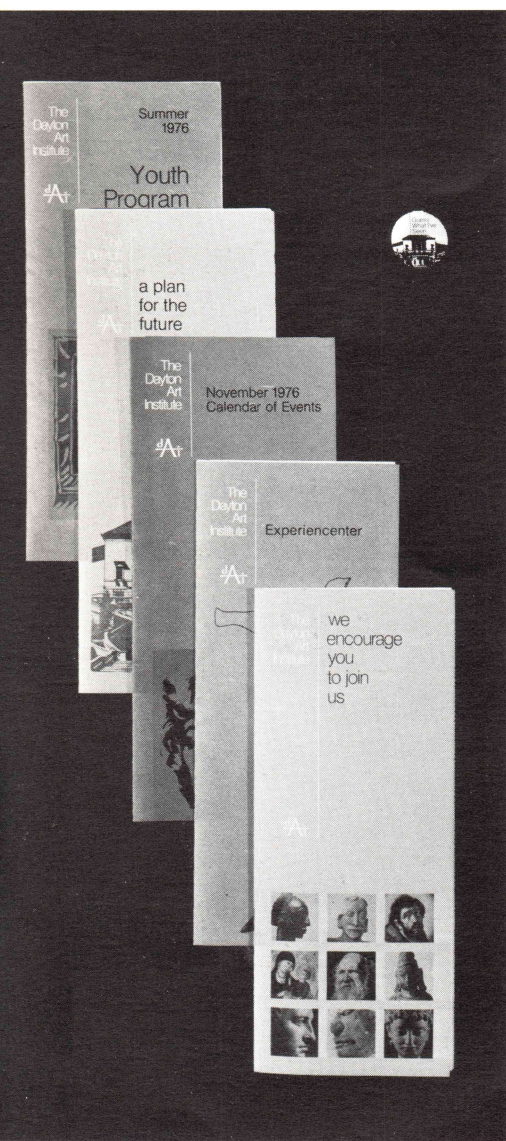


for a new design for invitations simply because it was time for a change. There was the added request that the calendar be designed to be produced in-house, since a small offset machine had become available and we hoped that sharply rising printing costs could be substantially cut.

To the great credit of Vie Design, they performed as designers should, looking beyond the immediate problem of the calendar and considering what the board committee had said about the overall problem of identification and the need to communicate. Having a good knowledge and understanding of the institute and its programs, they

produced a system that can be adapted to a number of publications. It not only accommodates the calendar and invitations, but also can be used by other departments and groups to produce inexpensive yet well-designed brochures and pamphlets that say, "this is the Dayton Art Institute."

Elements of the system are a logo linking the existing symbol (previously created by Vie) with a simple, straightforward statement of the museum's name in a fixed size that can be used for all printed material; Helvetica as a unifying typeface; a selection of six bright colors; and most important, a large supply of 8½"x14" white paper with one



panel preprinted in the selected colors and the logo in white.

The preprinted paper was met with great enthusiasm by the staff. Flexibility in size (pamphlets have been produced in 8½"x7" and 8½"x11" sizes as well as 8½"x14"), interior layout, exterior art work and choice of six colors allows diversity of use, yet a clear identification of a program with the DAI and a uniform framework for all brochures. For the first time, every piece of printed material does not have to be designed from scratch, a procedure that in the past resulted in unevenness in design quality, vastly different styles and a wide range of colors and types of paper that depended upon the individual producing the material.

New cover designs for the *Bulletin* and annual report repeated the logo and created an optional size for other publications. *Bulletins* employ one of six colors; the annual report is white with artwork in one color. Invitations use the logo with a high-contrast photograph of the building, again a Vie design that has become almost as identifiable with the institute as the logo. Invitations are preprinted in each of three colors, overprinted in one of the remaining three. Exteriors are printed in a one-year quantity and held by the printer until informed of interior copy. The logo has also been used for letterheads, envelopes, business cards, membership cards, press releases and other printed material.

The annual report, the *Bulletin* and invitations are professionally printed and their importance lies largely in the redesigned covers, which integrate them with other publications. A longstanding commitment to Helvetica type, standardized column widths and lengths, justified margins and suggested blocking of space make their in-house layout a fairly easy process.

The preprinted 8½"x14" sheets, used for the calendar and brochures, are the part of the system that is new, that is printed in-house and that has provided most of the new identification. Guidelines for the calendar provide for placement of headings and logo, column widths, typeface and size, and a grid or framework within which copy and illustrations are to be positioned. Variety comes from the use of illustrations on the cover and the rotating choice of color. Guidelines for all other brochures are minimal and basically involve placement of the heading on the cover panel, type size and a general preference for flush left, ragged right columns.

The new format requires some centralization of the in-house design and editorial functions. It works only if there is a central preserver of the guidelines, one location for determining annual paper needs, ordering preprinted paper, overseeing the use of paper and a

reasonable rotation of colors, and the scheduling of the offset press. Previously, editing of copy was an option available through the Public Relations Office, but all writing, layout and production were the responsibility of the individual or department originating the printed material. The Development Department, which was already responsible for the publication of the calendar, invitations, *Bulletins* and annual reports, now plays a supervisory role in editing, checking layout and proofing other departments' publications, while responsibility for writing copy, designing layout and contacting the typesetter remains with the originator. For other museums the organizational structure might be different, but some centralization is necessary to ensure adherence to the design guidelines.

John Emery of Vie Design, who created the program, met with the Development Department staff after the system had been in effect for a year. In most respects the new format had worked well, increasingly so as the guidelines became second nature to all staff members and the variations were less frequent. Because Emery is also a member of the museum, he was able to spot mistakes quickly in the publications he received by mail and gently inform the staff where they were going wrong. His main criticism was the hesitant use of art work on the covers. Larger, bolder art work was recommended. He was most helpful in selecting several publications he felt were particularly well done and through critiques of these gave insight into possible improvements in others. The staff had been asked to prepare lists of problems they had encountered in the system, but the only suggestion received was for a new selection of colors for the coming year, a request already anticipated. A new set of colors each year will obviously be necessary to avoid dullness and the confusion of too many pamphlets being the same color, albeit with different illustrations.

As we begin the second year with

another 100,000 preprinted sheets, I am impressed with the advantages of this graphics system. All brochures are readily identifiable with the Dayton Art Institute. The recipient knows that these are DAI programs, not programs of a particular department or group. The brochures look well together, and they have a reasonable consistency of good graphic design despite the absence of a designer on the staff. A considerable financial savings as well as savings in the time required for layout and design have allowed us to print more publications.

Although the similarity of the materials does not allow for single striking statements, this can be an advantage in that each department or group that feels its program is unique cannot develop endless separate logos or try to outdo others with expensive or startling designs. There is a unifying force in the new system that extends beyond the actual publications.

While discouraging special publications, we recognize that there will be exceptions. We conceded to one program, a new one that required considerable commitments of time and money from members, the privilege of not using the regular format. However, the designer's use of the *Bulletin* size with the logo links the brochure to other publications. A catalog for an exhibition of Weston photographs this year will not use the standard sizes or formats, but with Vie's knowledge of and involvement in our publications, they will create a catalog that is consistent with our range of regular publications.

While there have been no serious disadvantages to the program, there have been a few problems. As our members open an envelope filled with five brochures, I am sure they would agree that there has been a tendency to overuse the ability to print quickly and inexpensively. The brochures look well together, but we have presumed too much on members' ability and willingness to devote a lot of time to their mail. Some of the brochures should have been printed in smaller quantities and made available only at the in-

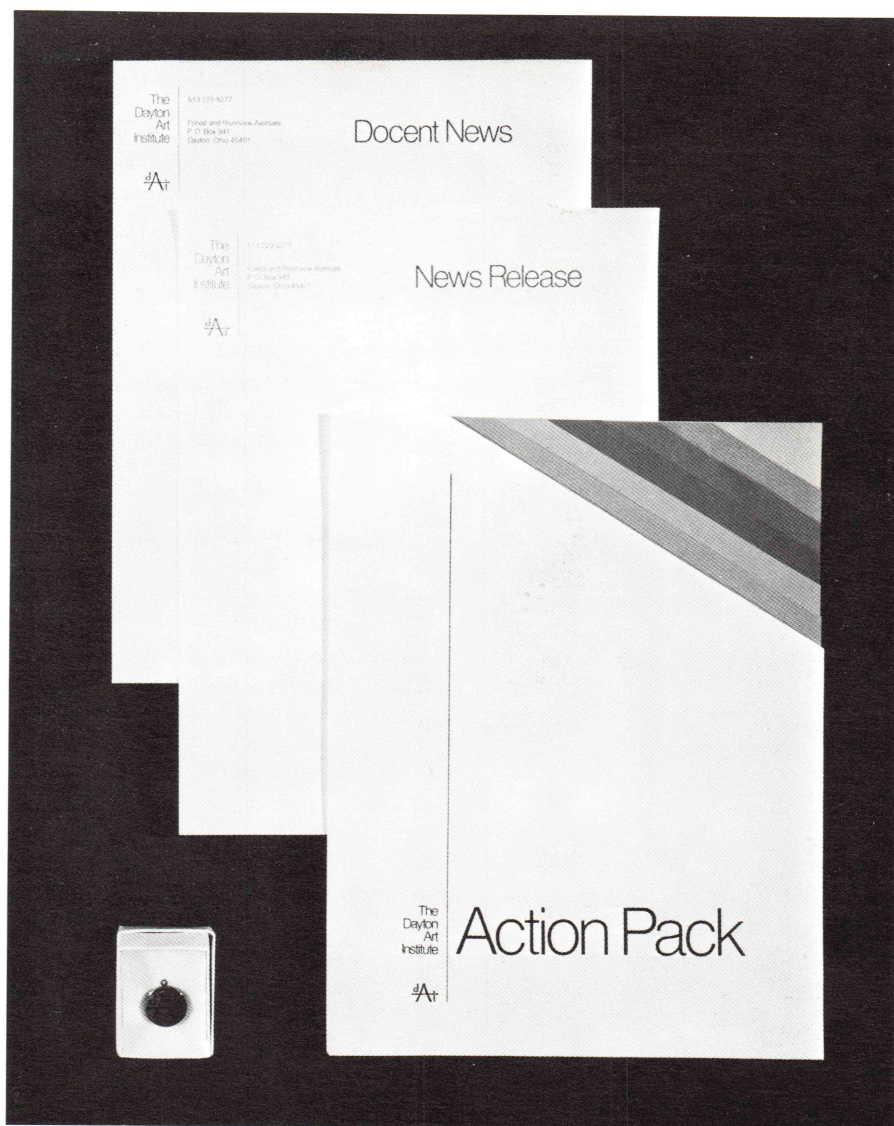
formation desk or to new members. Others should have been mailed to all members, but on a more even schedule, in more manageable doses.

The offset machine is a valuable tool but we have discovered that it cannot be casually used by a variety of staff members. Inconsistent production, waste of paper and poor maintenance of the machine have led us to restrict its use to one person properly trained by the manufacturer. It was logical to train our work-study mail clerk and we have been fortunate that the last two have remained for at least six months and have enjoyed the challenge of operating the press.

In the most practical terms, what have the savings been? Two years ago, the calendar was printed in

quantities of approximately 4,000 per month and cost about \$400. Today we print 4,500 copies each month for about \$200 (including paper, typesetting and offset plates). Because we print nine calendars a year, this is a savings of \$1,800. The cost of 100,000 preprinted sheets is \$2,000. The calendar uses only 40,000 of those sheets; 60,000 are thus available to other departments to produce gallery and museum guides, exhibition flyers, program brochures, studio class listings and other materials.

Approximately 15 brochures in addition to the calendars have been produced. We have found the system extraordinarily effective for our museum and our needs, which are not unique.



Activating the Art Museum Experience

Kathleen Berrin

The Game Room was a unique participatory area that was developed at the Fine Arts Museums of San Francisco in conjunction with *Masterpieces of Primitive Art*, an exhibition jointly organized by the Museum of Primitive Art, New York, and the American Federation of Arts. The Game Room was designed to be a complementary alternative to the overwhelmingly passive experience that most art museums offer. We patterned it after the kinds of manipulative games and simulated learning situations found in local science museums. It was our feeling that many of the "participatory" educational activities that had proved so successful in the science museum context might be readily adapted or applied to teaching people about art. The Game Room was an experiment, one which we hoped would involve visitors more directly with the art and encourage them to react to it.

The Game Room was part of a larger interpretive program designed to encourage active visitor involvement. We organized it around questions that had been raised throughout the exhibition in

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introductory wall labels, docent orientations and the exhibition brochure:

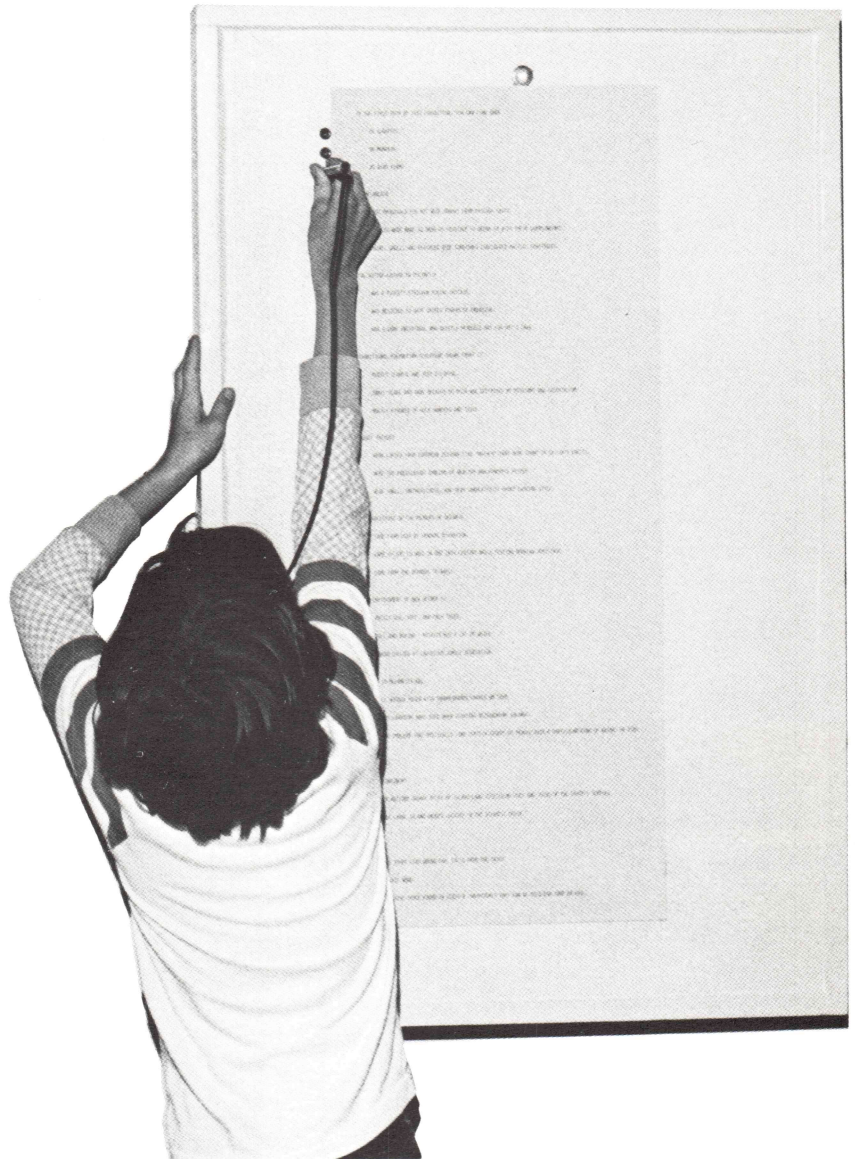
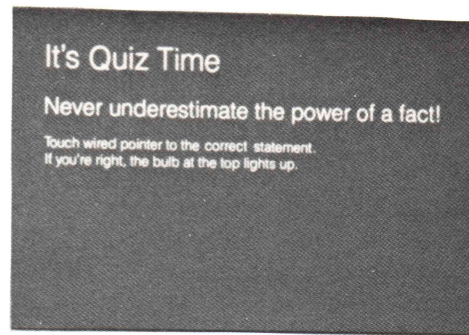
What is a masterpiece?

How useful are the concepts of form, line, color and texture in

evaluating art from non-Western areas?

Is it ever valid to apply Western standards of art appreciation to objects from non-Western areas?

How important are one's own



personal feelings in evaluating art?

Although these questions were approached from different points of view, they were never answered definitively, making it clear to visitors that they should seek their own answers.

Situated at the end of the exhibition, the Game Room was a final evaluative area that visitors entered by choice. The four games it contained were expressly developed to help visitors test the central questions of the exhibition; each game was planned around specific works of art. Most of the games encouraged visitors to give a personal judgment or opinion about the works they had just seen.

Guess the Masterpiece was a game that visitors played with a computer. After selecting their favorite masterpiece from a nearby exhibition catalog, visitors would systematically describe it by answering a series of "yes" or "no" questions posed by the computer such as "Does your masterpiece come from Africa?" or "Does it have metal on it anywhere?" When the computer had narrowed down the range of possible choices, it ventured a guess. Visitors were then able to respond whether the computer had guessed their favorite masterpiece correctly and receive feedback for their answer.

The Masterpiece Comparison Game was a large game board with photographs of similar types of objects grouped in threes. Viewers were asked to choose the object that in their opinion best constituted a masterpiece and compare their response to the written comments of a curator by lifting up a window underneath. Visitors were told there were really no right or wrong answers to the game, that art was such a personal experience one person's opinion could be just as valid as another's.

Never Underestimate the Power of a Fact consisted of three multiple choice game boards with factual questions based on the art in the exhibition. When visitors placed a wired pointer in the appropriate hole, a red bulb at the top of the



A steady winner of the Masterpiece Contest, a figure from Mexico, 600-750 AD, possibly a god impersonator

board would light up, giving positive reinforcement for their answer and proving the significance of the game's title.

Finally, the *Masterpiece Contests* for "best" and "worst" masterpiece allowed visitors to nominate their favorite candidates in each category after looking back through an exhibition catalog to make their choice and filling out an entry blank with the reasons for their answer.

In addition to these games the room contained a number of other features which were important for conveying a friendly, nonintimidating atmosphere that would invite visitor opinion. Volunteers were present at all times to answer questions, encourage visitor response and make people feel at ease. A "guest book" served as a friendly device for visitors to make their presence known and briefly comment on the exhibition. Quotes by anthropologists, art historians and philosophers were mounted on one wall. Three free handouts—"Art-Ful Quotes," "Connoisseur's Crossword" and "Your Feelings and Personal Taste"—were available for visitors to take home. Other Game Room features included a bulletin board with exhibition reviews and notices, a questionnaire that asked for the visitor's esthetic judgments and responses to the exhibition, and live plants or flowers.

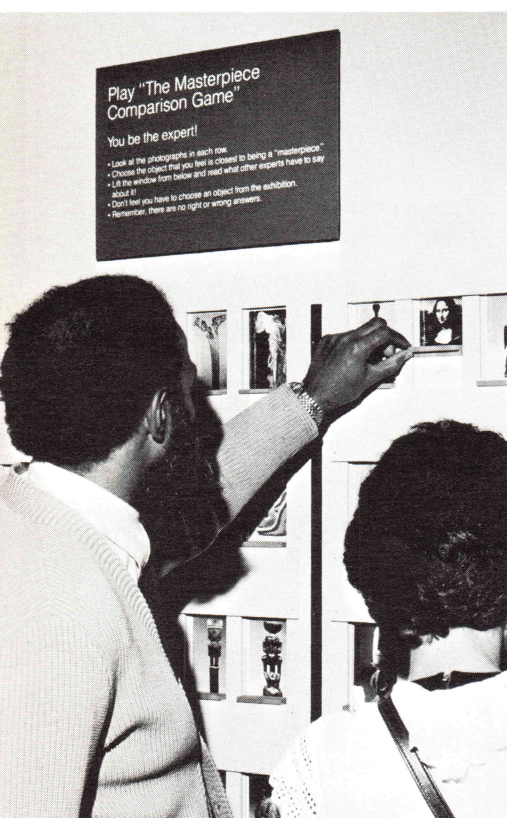
The Game Room was relatively

small in scale. It measured approximately 20'x20' and was able to accommodate 15-20 people at one time. All of the games were designed to be within reach of children and adults alike. Anyone from 10 to 110 could use the room comfortably, and even younger children could make sense out of it if aided by parents or friends.

Though all the games were structured and directed, the overall atmosphere we tried to promote was one of humor, ease and intellectual excitement. We kept the games simple, aiming them at a broad enough level so that no matter how little or how much art background a visitor had, he or she could play them with success. We emphasized direct physical activities like punching, lifting or pushing over more abstract ones like reading or writing. And we tried to keep the possibility of failure or error as small as possible so that visitors would have an overwhelmingly positive experience.

We based the Game Room on a simple educational principle that science museums have utilized for years, namely that learning takes place more readily if a person is physically involved in a situation that calls for some element of challenge or self-discovery. After seeing the kind of focused excitement that can take place in participatory-oriented science museums, we felt that the same kind of challenge and self-discovery might be applied to teaching people about art. The idea that art could be a stimulating experience for visitors of all ages was an exciting prospect to us, especially since participatory activities have been traditionally regarded as antithetical to the art museum experience.

In some ways, the Game Room was a reaction to the typical art museum experience which is, almost by definition, an object-oriented rather than visitor-oriented one, characterized by an emphasis on passive interpretive methods rather than active ones. That is to say, labels—no matter how well written; brochures—no matter how sleekly designed; and



audio-visual programs—no matter how readily available—are all examples of passive interpretive modes that usually call for little direct involvement from viewers. Most of these methods emphasize the dissemination of facts or “right” answers in a static format that is supposed to demystify art and reassure people that art is, after all, a quantifiable experience. And most of them require little active participation or critical effort on the part of visitors, either ignoring them entirely or treating them as incidental or irrelevant to the art experience.

This is not to say that factual oriented methods of interpretation are unnecessary; museum visitors want, need and expect them and they are obviously an important part of education. But we should also be aware that an over-reliance on them can be detrimental to visitor involvement and do a lot to perpetuate visitors’ feelings of inadequacy and intimidation in looking at art.

In creating the Game Room as we did, we hoped to communicate to visitors that they were a central

and important part of the art experience, that their thoughts and opinions mattered, that their esthetic sensibilities were critical in assessing the art. We hoped to show them that art is an exciting, dynamic experience that calls for considerable effort and participation on their part. And we hoped to leave them with a more vigorous and satisfying educational experience as a result of increased self-discovery and self-expression.

During the first weeks of its existence, we watched the Game Room carefully, anxious to see if the games would be readily used, how people would react to them, and what revisions, changes or modifications in the space might be necessary. Since the room had no real precedents, we had no idea how well it would be received, or even the manner and extent to which our visitors would use it. But if we had any secret fears, we need not have worried, for almost from the beginning the room was an active, lively place.

Visitors of all ages enjoyed the room and used the games with equal amounts of vigor and ease. Volunteers reported that their sessions went quickly, that most people found the room stimulating and challenging, and that even those who at first thought the games were “silly” usually managed to get involved in spite of themselves.

Guess the Masterpiece provoked all kinds of debates about the objects because of the factual way the computer had to be programmed. People enjoyed arguing with the computer or trying to beat it and confiding their victories or defeats to volunteers. Sometimes visitors were even inspired to go back into the exhibition to view their favorite masterpiece again. Because we were able to get computer print-outs on a regular basis, we could see which objects people were consistently choosing and modify our program accordingly.

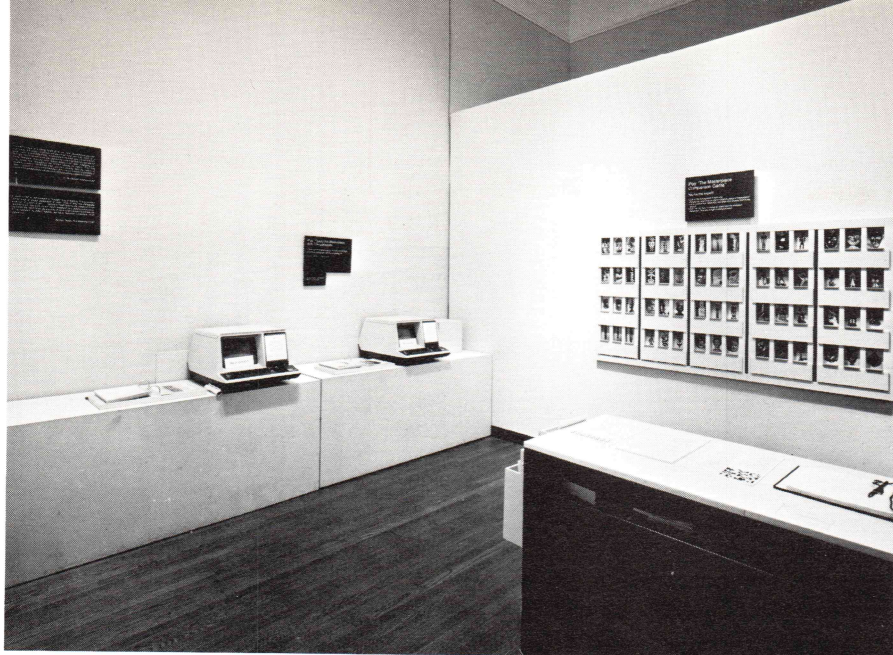
The Masterpiece Comparison Game, one of the most well-received games probably because of its central location in the room, provoked

lots of visitor comment as well. Volunteers reported that people often openly agreed or disagreed with the written responses of the curator—sometimes pleased, sometimes piqued, sometimes amused. *Never Underestimate the Power of a Fact* was especially popular with school groups, and the *Masterpiece Contests* were entered by visitors of all ages and backgrounds.

Since the games were so well used, one of the most interesting aspects of the room was the information it could provide about visitors’ esthetic preferences. From contest entry blanks and computer game print-outs we learned that many of our visitors preferred the pre-Columbian objects over the African or Oceanic, or at least felt freer in expressing their opinions about them. We learned that eight to 10 specific objects in the exhibition were repeatedly picked as favorites, and that esthetic responses to one object in particular, a smiling figure from Veracruz, were amazingly enthusiastic and consistent.

We learned that people tended to respond more emotionally to some objects and more intellectually to others, and that people found it much easier to vote for “best” masterpiece than for “worst” and were, in fact, uncomfortable about criticizing the objects that a museum chose to display. We also learned that object placement does not necessarily correlate with object popularity after we switched several art objects around for a specified period of time and then compared the changes in public response to them.

As the Game Room evolved, we were both pleased and fascinated with visitor response to it and found it going off into yet another direction we had not anticipated. While all of the games were well used, the active kind of involvement they provoked seemed to spill over into other areas. Soon we noticed that visitors were voluntarily using the room not only to comment on the art objects, but also as a way to comment on the whole exhibition.



For example, a device as simple as the "guest book," originally intended only to promote a friendly atmosphere, turned out to be a valuable record of spontaneous visitor response. People used the book to comment on everything: not only the art objects but technical display tips, theories about art and complaints about the exhibition labels. Some of the comments were exceptionally lucid, others barely literate, but everyone who signed the book was enthusiastic about voicing his opinion.

A similar kind of unanticipated reaction took place with the contest entry blanks. While the overwhelming majority of entrants took the contests seriously, many visitors also used the entry blanks to comment on unrelated aspects of the exhibition. Again, the quality of the response ranged from barely literate to loftily philosophical, but all of it was entirely spontaneous on the part of the entrant.

Perhaps the most surprising amount of visitor response was provoked by the presence of volunteers in the Game Room. Visitors seemed to enjoy sharing their Game Room experiences or their impressions of the exhibition with the volunteers. On several occasions heated debates took place on such diverse topics as the exhibition themes, religion and the pros and cons of vegetarianism. By talking to volunteers we learned many museum-related stories, specific visitor reactions and of problems

with the exhibition that we were able to correct.

Since volunteers were such an important part of assessing viewer opinion and response, we met with them regularly and tried to keep the channels of communication as open as possible. The *Volunteer Journal* was an interesting communication device we instituted as a kind of communal message system that enabled volunteers to profit by the experience of others. It eventually proved to be a useful tool for helping us assess Game Room use patterns and overall response to the room.

The kind of education that took place in the Game Room was more akin to "active idea exchange" than "passive fact transfer," and the scope of visitor evaluation was much broader than we ever expected it to be. It seems to us in retrospect that several things are evident.

First, people are willing, even eager, to voice all kinds of opinions in an art museum, and they will do this if given the proper atmosphere and uninhibiting opportunities. Next, it seems to us that education really is, or ought to be, a two-way process: An active exchange of ideas can be enlightening and productive for all concerned, and museum professionals can potentially learn as much from museum visitors as we expect them to learn from our exhibitions. And finally, art museums might do well to broaden the range of interpretive

choices they offer viewers. For while passive educational experiences such as labels, brochures or films are all essential for a richer museum experience, other types of outlets should be provided for visitors as well, particularly those techniques that call for direct visitor participation in a friendly and unintimidating atmosphere.

Since the Game Room concept seems to be quite adaptable to other museum contexts, here are some further ideas we have for its use.

First, setting up an entire exhibition as a kind of "test situation" in which viewer esthetics are deliberately explored might be a worthwhile experiment. While we were not trying to promote a scientific inquiry of a viewer's esthetic response, some of the generalizations we felt we could make would be interesting to pursue.

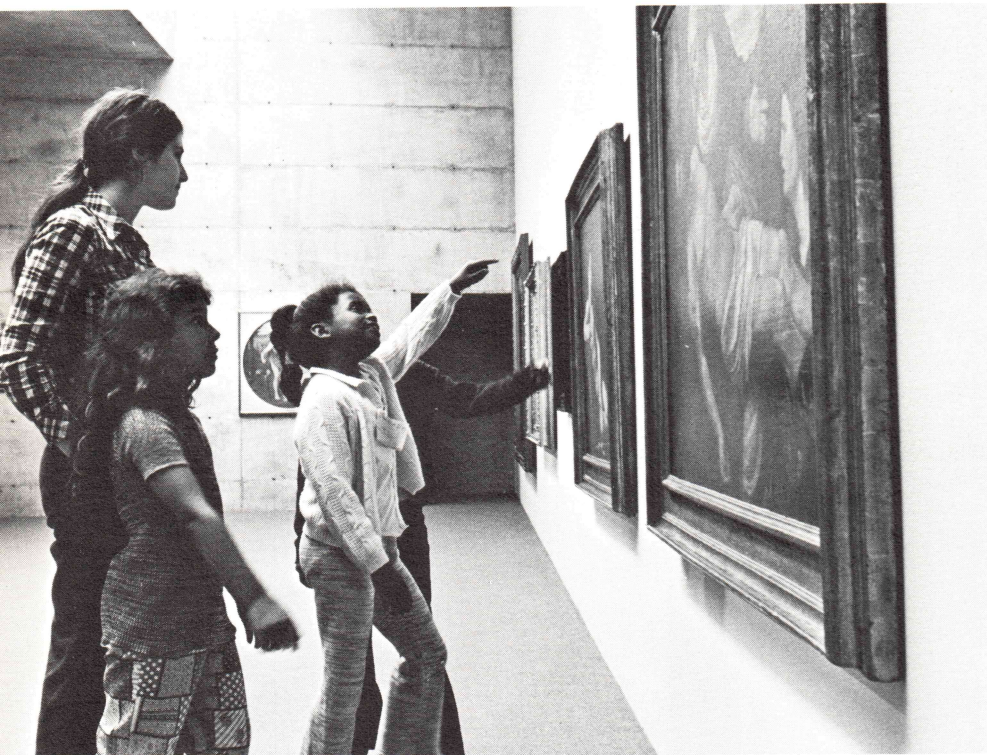
Second, it might be useful to experiment with placing a participatory area, such as the Game Room, in the middle or at the beginning of an exhibition. Since the room was such a stimulating place, it might challenge visitors in mid-exhibition to look at the art with renewed vigor.

Third, the Game Room concept could be adapted as part of a general introductory center for a small museum or gallery by focusing on sensory awareness, a particular group of objects or visitor orientation.

Finally, while the Game Room was successful precisely because of its wide appeal, it would be very easy to tailor it to more select age groups or audiences. In many ways the Game Room would be a painless, relaxing way to promote factual learning. Or because of its secluded nature, the room might also be very useful for promoting family or school group activities.

Whatever form the Game Room concept takes, it seems clear that the opportunities for expanding the art museum experience into active realms are really wide-reaching. Participatory activities in art museums offer exciting possibilities and now we know they can work.

Museums: Enriching the Urban Milieu



Albert Eide Parr

From the dawn of human existence down to the years of my own childhood, the fight for the survival of any civilization was primarily a struggle to wrest from the environment the means of satisfying physical needs and desires. The sensory demands of the mind were amply provided for by the infinite and small-scale variety of the urban milieu, and of nature all around. Some fellow humans might be wearisome, but boredom with the surroundings of

ALBERT EIDE PARR is director emeritus of the American Museum of Natural History. These remarks were prepared for delivery to the 1977 annual meeting of the Mountain-Plains Museums Conference.

life was not a problem of design for living, on the community level.

The transition of a people from hunters and collectors of the natural bounties of the untamed wilderness, to breeders, planters and harvesters of animal and vegetable crops on domesticated land has long been recognized as a crucial turning point in the development of their culture. We are now rapidly approaching another critical juncture in the continuing evolution of our relationship to the environment.

As our cities grow larger the natural environment recedes more and more from the daily ken of those who live within their precincts. Soon it disappears altogether even from the distant perspectives of the views from the urban habitat, except in very mountainous terrain. And the occasional excursions into nature become ever less frequent, more restricted, and more distorted by the human pres-

ence. Some national parks are already reaching the point where you may have to make reservations in advance for a visit. The richly rewarding experience of finding your own way through the wilderness of forest and meadow, mountain and seashore, is now a very rare pleasure only few can enjoy. For most people, and under most circumstances, for all of us, even nature can only be seen from the beaten paths of our own kind. And in our cities, large-scale simplicity is rapidly replacing small-scale variety, greatly reducing the sensory rewards of a walk in the streets.

As we once had to turn from hunting to cultivation of the land to meet the needs of our bodies, so must we now turn to the deliberate cultivation of the stimulus fields of our habitats for the optimum sensory nourishment of our minds. Physical and economic efficiency, and esoteric esthetic fashions are no longer enough to assure us of a happy and healthy milieu for ourselves and for our descendants. Which are the psychological benefits we must strive for by the proper composition and cultivation of our milieu, and how do museums fit into the process?

Our surroundings affect our souls through many channels: by the transmission of information; by the sedation or stimulation of our minds; by inspiration for better or worse; by the frustration or facilitation of self-identification; by contributions to the molding of our personalities; and in other ways.

To serve as a source of painlessly absorbed information has come to be commonly regarded as a primary purpose of museums, placing them somewhere between the classroom and the encyclopedia, as educational institutions in the most narrowly defined sense of the term. This dedication to knowledge, or *Vielwisserei*, would seem to have gained



the upper hand even in our museums of art. Could it simply be because familiarity with the dreary facts of the subject offers the most easily demonstrated measure of superiority in any field? The presentation of facts by means of objects and labels will, of course, always be an important function of all museums. But when interest has been aroused, or a need for familiarity with a subject is recognized, exhibition unavoidably becomes subordinate to other ways of imparting the needed or desired knowledge, with museum displays serving mainly as illustrations for the verbal expositions which are the principal output of other educational institutions.

The reluctance to accept second place in the traditional patterns of formal teaching often leads the museums to overextend the infusion of classroom methods into their exhibition halls and adjacent auditoriums, to the detriment of their

contributions in other areas of communication, where the superiority of their offerings might be unchallengeable if not interfered with at the source. As an independent visitor with a mind of your own—the kind of person who, regardless of age, should be the most welcome guest of any museum—you may arrive at the hall of your choice only to find a sign at the entrance saying “class in session,” or words to that effect. You may or may not be allowed to enter. But even if you are admitted—on good behavior—you will not find yourself in that atmosphere of quietly enjoyable personal contemplation, which used to be one of the greatest appeals of a museum as a setting for the display of the things that attracted you.

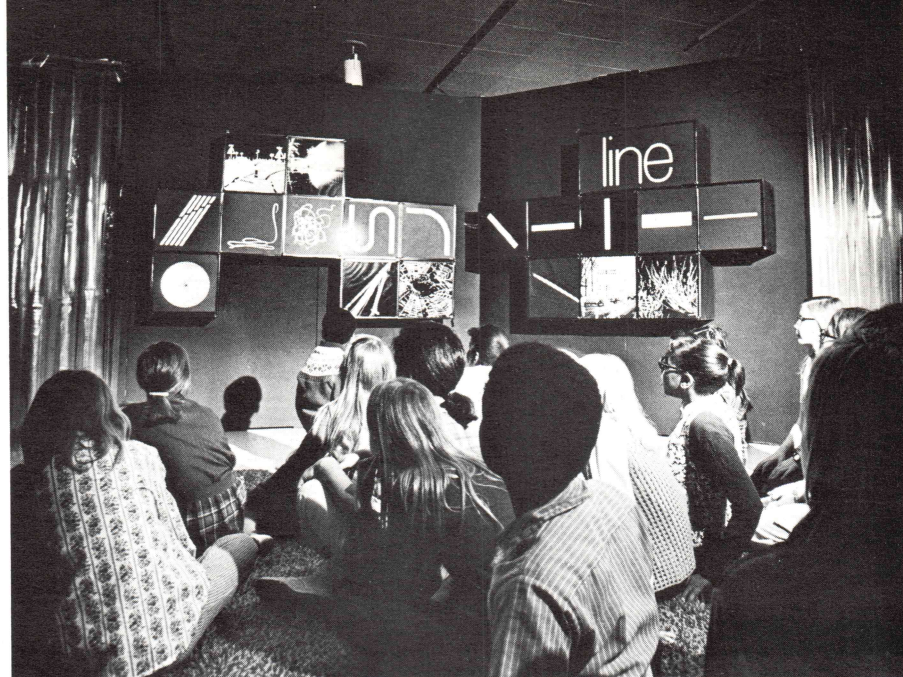
Some art museums have shown much more sense than the natural history museums by carefully separating their classroom performances from their public expositions.

It has already been mentioned on another occasion that the natural history museums have, to all intents and purposes, become virtual children’s museums, primarily as a result of the spreading urbanization of our society. But there can be no doubt that their loss of appeal to adults, except in the roles of parents or grandparents, has been greatly hastened by the very one-sided dedication of the natural history museums to classroom services for children, which places unaccompanied adults in constant danger of finding themselves unwelcome intruders upon the organized activities of their juniors. What has already happened is probably not reversible, but it might, at least, be worth trying. There is also very good reason to question whether the forced containment of the schoolchildren in their roles of pupils rather than explorers of the museum is actually in their own best interest. The scheme undoubt-

edly increases the youngsters' intake of systematically structured information on subjects chosen by their teachers or museum docents. And it certainly aids the museum's case in asking for city support, especially for its own education department. But is it really the best way for the young to make their first acquaintance with museums? Is there no better way to learn to enjoy, and to benefit from the adventures to be found in museum exhibition halls?

The itch to explore is fairly universal, at least among the higher vertebrates, and particularly when they are young. We are all familiar with the manifestations of the urge among kittens, puppies and infants. The driving force behind this probing into the environment is what we call curiosity. And curiosity obviously is to the mind what appetite or hunger is to the body: the expression of a need for nourishment. It cannot be denied that information is one of the staple foods for the intellect, but one that can be rather stultifying, unless adequately seasoned by other fruits of experience usually more abundantly obtained from exploration than from instruction.

It is claimed by some that modern means of transportation, particularly the automobile, have greatly increased our adult ability to explore the world we live in. But mobility is not enough. There must also be within reach something to explore that is sufficiently different from the already familiar to provide the stimulus and pleasure of discovery. The validity of the claim is therefore not quite convincing, even for adults, and for the child in the city the opportunities to explore have been greatly reduced since the beginning of the century. The permissible range of movement during the early years is only a fraction of what it was. Life on the sidewalks has dwindled to a trickle of pedestrians going elsewhere, while others rush by in the seclusion of their cars. Neighborhood shops and organgrinders are few or none. And the streets of modern neighborhoods are framed in endless vistas of architectural



monotony with no surprises in store for passing eyes.

In the meantime a wealth of the unfamiliar and the unexpected has accumulated in our museums, offering one of the potentially richest sources of compensation for the general desiccation of the urban habitat as a stimulus for mental development and satisfaction. The tender of information will, naturally, always be welcome, but under modern living conditions the need for mental stimulation places even more important demands upon the services of our museums. And we are not merely speaking of opposite sides of the same coin. Information can be stimulating, of course, but design for maximum communication of systematically structured information will always be very different from design for maximum stimulation. A general shift in emphasis from lean and predictable pedagogic orderliness to rich and surprising abundance on display would be very desirable, without going so far as to destroy the logical coherence of the exposition. And for the best results, both of immediate stimulation and of germinating affections for our museums, our earliest visits, in particular, should be converted from regimented tours of inspection to adventurous journeys of personal exploration, to the greatest extent possible.

To achieve a greater personalization of the museum experience among children visiting as members of a group or of a class is not

an easy task and, so far, it has rarely been regarded as an explicit aim of their reception within our museums. It would place the temporary custodian of each group in a role rather different from the one customarily assigned, with functions primarily defined as those of guarding rather than guiding, following rather than leading, listening rather than lecturing, answering questions rather than asking them. It is a role that requires considerable self-control because it goes against the grain of most of us, when we find ourselves in charge of others less knowledgeable than we are and, particularly, when they are also much younger. Nevertheless it is a role that most of us are able to accept, when sufficiently convinced of its merits. And its merits are not only based upon the greater stimulation and joy of discovery than of instruction, but also upon the growing need of opportunities for self-direction among the children of our cities.

That there might be inborn differences in the ability to decide for oneself seems very doubtful, but there can be no doubt whatever that early experience is a dominant factor in determining our capacity for independent action. David Riesman has called our attention to the historical change in prevalent human personality types from inner-directed to other-directed, but has, perhaps, given too much weight to fairly conscious adaptive processes, and too little

credit to the simple, cumulative impact of daily events. Both the opportunities and the demands for personal choice and decision during the early years of life have been greatly reduced since the beginning of our century, particularly for those who grow up in our cities. The differences between walking to school and riding the school bus, or between watching television and playing games in the street, are only a couple of very obvious examples to remind us of the vast assortment of changes influencing personality development in the same direction. Increased opportunities and inducements for self-determination are badly needed improvements upon the modern urban milieu, particularly as a habitat for the early years of our lives. And our museums have a potentially great contribution they could make toward filling this need.

The museums have treasures to tempt and reward exploration by young and old alike, if only the presentation of their hoard would invite and encourage personal search in whatever direction individual interests may lead. But our experts have made a virtue of trying to keep the visitors on a single course along which the story that the museum wishes to tell will present itself in what the museum considers the most proper sequence. Detours, deviations and alternate routes are discouraged by floor plans and more subtle devices. There are already some museums in the world where the visitor's progress is architecturally confined to a single track, with other itineraries a physical impossibility. And the open floor display through which one might wander in any direction is now only a fairly rare relic of earlier days. By giving the visitors more to discover for themselves, rather than having it pointed out to them, and more freedom to wander where they choose in pursuit of their discoveries, the museums could greatly increase the value of their role among the urban amenities of today. The exhibition halls should not only serve as extensions of the classrooms, but also, in part, as replacements for

the open wharfs and junk yards, and other fields of adventure, that are no longer accessible to the merely curious in search of new impressions.

Inspiration is stimulation of a special kind, or with something special added. The word may not express a scientific concept, since values are involved in its definition. But we all know what it means, and recognize what it stands for when we experience it ourselves. Along with the other losses of the urban milieu there has, unfortunately, also been a substantial reduction in the frequency of inspiring scenes and events within the daily orbits of all ages. Uplifting occurrences, lofty cathedrals, eloquent public structures and majestic views do not multiply in direct proportion to the growth of urban populations, nor do they scatter with the spread of residential neighborhoods. Our museums can not present any cure-all for the decline of inspirational features in our daily experience of the city environment, but they do, at least, have some compensations to offer.

The inspirational values to be found in the art museums need no discussion. In the museums of natural history similar values have sneaked up on the value-free scientists through the creativity of the artists engaged in the preparation of their exhibits. The habitat group is a good example. Eggs and nests have been part of ornithological collections from the beginning, along with the adult specimens. When the museums decided to put all three together on a twig, the habitat group was born. But very few mammals build nests or lay eggs, and when the ambition to introduce a semblance of life among the remnants of death spread to the mammalian exhibits the ultimate answer to the new aspiration could only be found in an attempt to create an image of the entire landscape in which the animals live. And today the beauty of nature invoked by the best of the habitat groups may have a much greater impact upon the visitor than do the few drab inhabitants of the foreground. In fact, it would not be

difficult to name habitat groups in which the presumptive stars of the spectacle mainly register as obstructions of the beautiful view behind them, rather than as the featured attractions. If you have a masterful background painter and fine accessory artists, perhaps you should not let the animals get too much in the way. You might call the exhibits scenes of nature instead of habitat groups. While opportunities to acquire a love of nature from direct experience have diminished, the museums are now able to achieve images of nature of an esthetic quality that can provide invaluable reinforcements for the fewer real opportunities that still remain for the average citizen.

In the history museums it seems quite possible that there may be more valuable inspiration emanating from the prosaic rather than the romantic features of their show. By relating them to the practical utensils and odd objects of their everyday lives and personal needs or tastes, the historical museums make the heroes of history become human in our eyes, rather than figments of mythology, thereby making it possible to dream of joining their company if fate should ever challenge us to act in similar circumstances.

Until the beginning of our century we were quite likely to live where we could frequently visit the homes of our great-great grandparents, then occupied by our grandparents. And much of the family was within daily reach. Even those who emigrated often did it as family groups and stayed together where they went. This is no longer the way things are. And in our age of restlessness a new need and craving for family roots is rapidly growing among us. But for most of us it is no longer possible to pursue this desire on the natural course toward its fulfillment, and the knowledge of the roots of our community is beginning to take the place of acquaintanceship with the roots of our own families in the satisfaction of our desire for historical identity—a knowledge of our past that can give us some confidence in our future. Historic pres-

ervation is potentially the best possible source of such reassurance about who we are and where we may be going.

Opportunities for casual encounters between people with similar interests but widely separated lives are also among the urban amenities that have been in serious decline since the beginning of the century. Chance meetings on your daily rounds in town are almost a thing of the past in our larger cities. I used to feel quite sarcastic about the grand openings in the art museums, when their halls would be so crowded that you could barely catch some glimpses of the art, while everybody was looking at each other. But I do not feel that way any more. Such happenings meet a very real need in the cities of today. In many respects one might say that the museums, and those of the arts in particular, have fallen heirs to some important functions of the ancient Greek agorae and the Roman forums. The contacts they offer on their festive occasions may remain anonymous or lead to new friendships, but always answer a quite important need for a sense of community. And even on ordinary days in the galleries your appreciation of what you see is greatly enriched by your awareness that you are not alone in your enjoyment. The experience would not have meant the same to you without the sense of fellowship consciously, or subconsciously, absorbed from the people around you.

Museums have many other services than simple, textbook education to offer the growing and diversifying needs of their communities, but they also have many unsolved problems to face, and adjustments to make, in response to new and changing demands upon their presentations. And, perhaps, the most obvious of the difficulties to be overcome are those related to actual or potential conflicts of interest between public service and public relations, aggravated by the economic inflation and often also by institutional overexpansion.

When museums first opened their doors to the general public, the keepers of the collections were gen-

erally recognized as the highest local authorities on their subjects, and communications with the new museum audience were left almost entirely in their hands. All information disseminated through exhibits, lectures or the printed word was subject to the full acceptance and approval of the curatorial staff, and most of it originated with them. Universities often grew out of such museums. Today the filial relationship, if any, between these two categories of institutions is almost invariably the reverse.

As the tasks of exhibition grew more complex, a certain division of function and authority between display artists and academic experts became unavoidable. Still, the loss of curatorial impact upon the museum image remained very slight. But soon the new needs of the community, eagerly embraced in the spirit of the advertising age, would seem to have created a false excuse for making the attraction and entertainment of crowds more important than the stimulation and enrichment of individual minds, which will always remain the most natural goal for those devoting their own lives to the search for new knowledge and understanding. The simple statistics of attendance in their halls, attention in the news and contributions to their budgets became the prime targets of museum policy. Public relations became a new force in museum organization, while curatorial controls over the contents and quality of museum presentations entered a decline that seems to continue unabated. And today we may often find museums seeking their own advantage by blatantly catering to popular fads and figures that would privately rate only derogatory grins from the knowledgeable members of their own staffs.

But a somewhat reduced emphasis upon simple diffusion of knowledge in response to other cultural and social needs does not in any way lessen the moral responsibility of a museum for the significance and factual reliability of all information revealed or suggested by its exhibits or conveyed to the public by any other means of communica-

tion. On the contrary, the validity of museum presentations of all sorts is more important now than it ever was before. An audience not exclusively or even primarily dedicated to the pursuit of knowledge in the particular subjects represented is less likely to be critical in its acceptance of what is offered, and therefore more dependent upon the integrity of the offering. And only the well-informed judgment of the museum's own academic staff can ensure the survival of that integrity.

Recent years have seen great changes in the style of corporate management in big business and industry, with "gamesmanship" replacing "craftsmanship" at the head of the technically most advanced companies, and consecration to victory on the battlefields of economic competition becoming more important than dedication to the quality of product for the attainment of command, to the ultimate detriment of the consumers relying upon the products they receive. Unfortunately such evolving new patterns of organization often prove very contagious also among establishments in which there is no possible excuse for their introduction. In a recent article in *The New York Times* Robert Brustein reports that "one obvious transformation now overtaking the performing arts is the subordination of their artistic growth to managerial know-how" with the result that artistic directors may be hired or fired largely according to their ability to deliver audiences or develop income-producing properties. When such things can happen to industries totally dependent upon the creativity of their engineers and designers—and even to the performing arts, which would cease to exist without the performing artists—how much greater is not the danger that a similar fate might overtake our museums offering Rembrandts and dinosaurs, rather than performing members of their own staffs, as the featured attractions of their show? As we are all aware, it has recently come to pass that the man in charge of one of our greatest museums will



not be the one who best knows its values, to paraphrase Hilton Kramer's title for his excellent commentary on the subject. And when a former president of the institution protests that "a store manager shouldn't run the Met," it is very interesting to note that it is the vice director for public affairs who acts as "spokesman" for the Metropolitan Museum in attempting to answer Roland Redmond's objections.

It would, however, be completely unfair to put the blame for the deplorable new trend entirely on the shoulders of those who govern our museums, and their public relations acolytes. There may, in fact, be good reason to accuse the academic museum professions of having planted the first seeds with the idea sponsored by their national associations that a few courses in museum administration, combined with an education in a museum discipline, would provide a sound background for museum directorship. When selection for top command becomes a matter of balanc-

ing skills of business administration against creative leadership in the museum's own particular fields of endeavor, it obviously opens up for consideration much larger sources of managerial qualifications than are to be found within the museum professions themselves. It might actually turn museum directorship into an attractive early retirement occupation after successful careers in other pursuits, and has already done so in several instances.

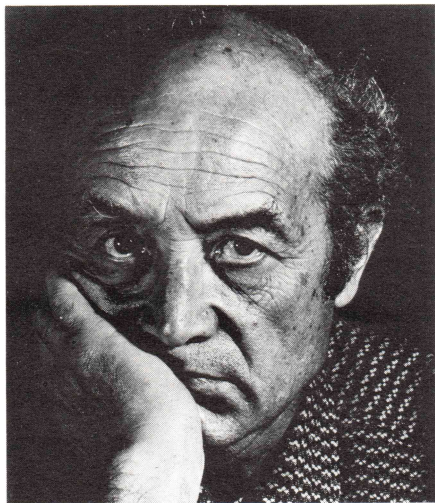
We need all the help we can get to share our knowledge, values and beliefs with the public. But if the museums continue to shift their aim from the authoritative evaluation of truths, probabilities and significance toward promotional selection of messages for their popular appeal, they may achieve some short-term gains at the turnstiles, but with great danger of ultimate loss of public esteem and support. Through the public relations cult of quantities rather than qualities—making money in the tills, numbers at the doors, and citations in

the news the prime measures of institutional achievement—most of our museums may soon reach the point, which one has reached already, where cultural functions will become secondary to business management in the conduct of institutional affairs. To avoid such an outcome for our museums and for their devoted public it is essential that the curators again be brought out of the neutral ivory towers into which they have been pushed by modern public relations, so that they may resume their proper roles as the ultimate guardians and dispensers of the knowledge, appreciation and understanding which the museum is, supposedly, there to provide.

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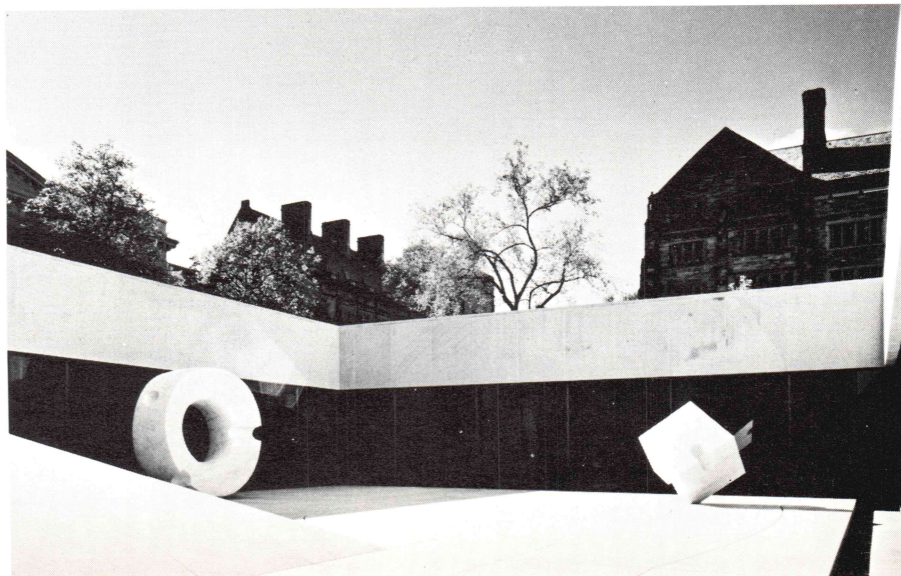
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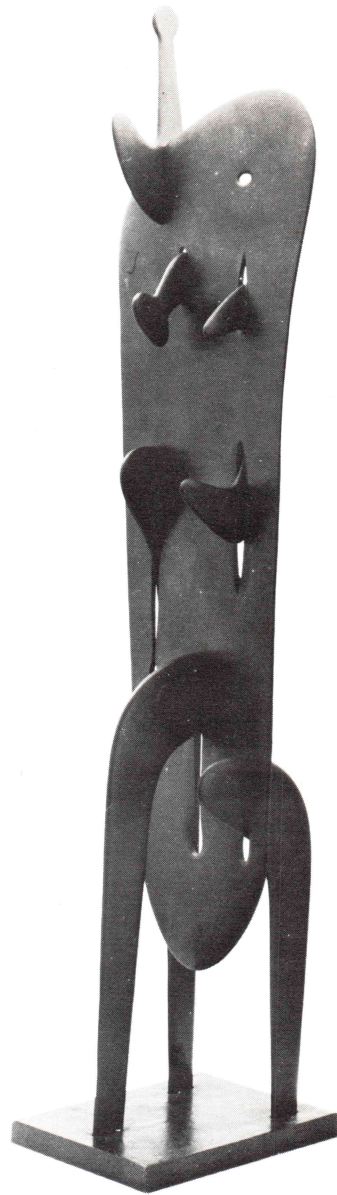
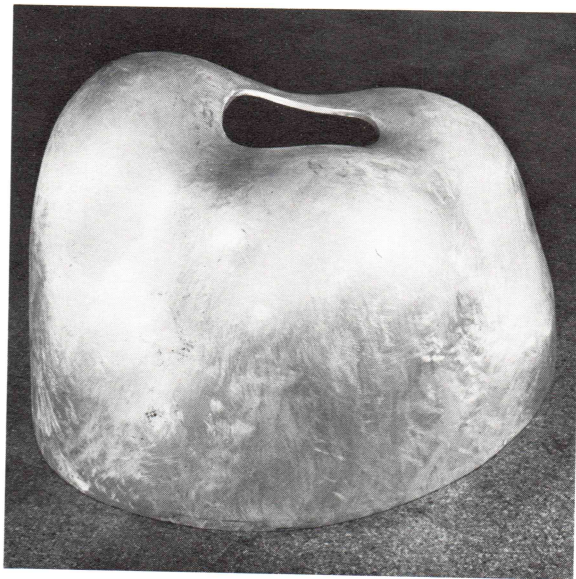
Imaginary Landscapes



In April, the Walker Art Center, Minneapolis, opens an extensive exhibition of the work of Isamu Noguchi which documents the extraordinary range of activities of this important artist, who is now 73 years old. *Noguchi's Imaginary Landscapes* explores the evolution and range of Noguchi's artistic interests and production. Where possible, the exhibition illustrates the commonality of forms, evidences of a distinctive, highly distilled vocabulary that appears in works ranging from small carved sculptures to large environmental projects, such as gardens and plazas. The objective of the exhibition is to show the totality and consistency of a prodigious artist, of a one-man movement predicated on iconography derived as much from human anatomy as from nature. This is tempered by a decidedly analytical strain. His use of organic form, alluding to the figure in nature and natural phenomena, is on occasion balanced by his passion for the geometric, and in many works there is a subtle fusion of these opposites.

Noguchi's art has always represented a highly personal fusion of western and oriental attitudes. As an assistant to the Rumanian sculptor Brancusi in the late 1920s





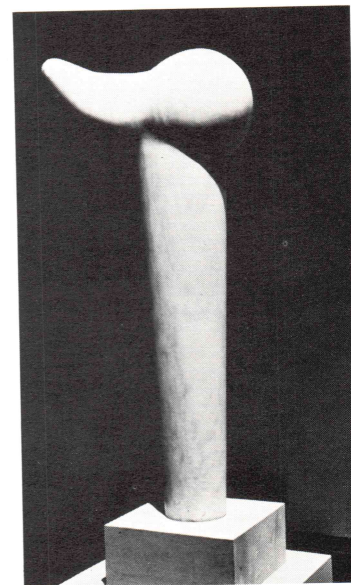
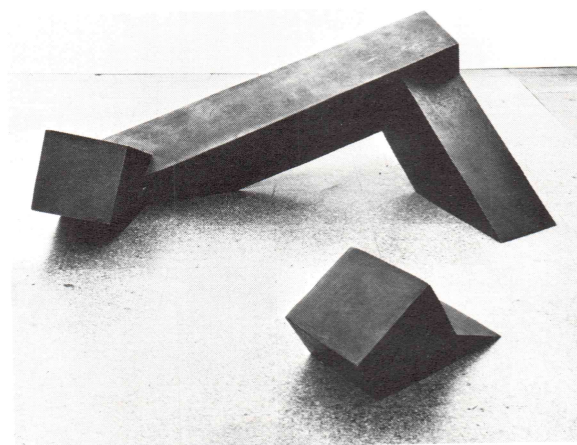
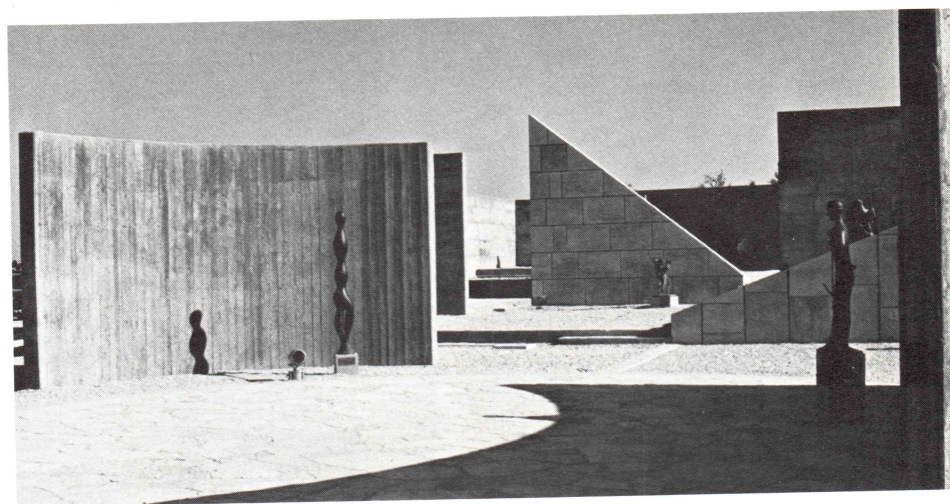
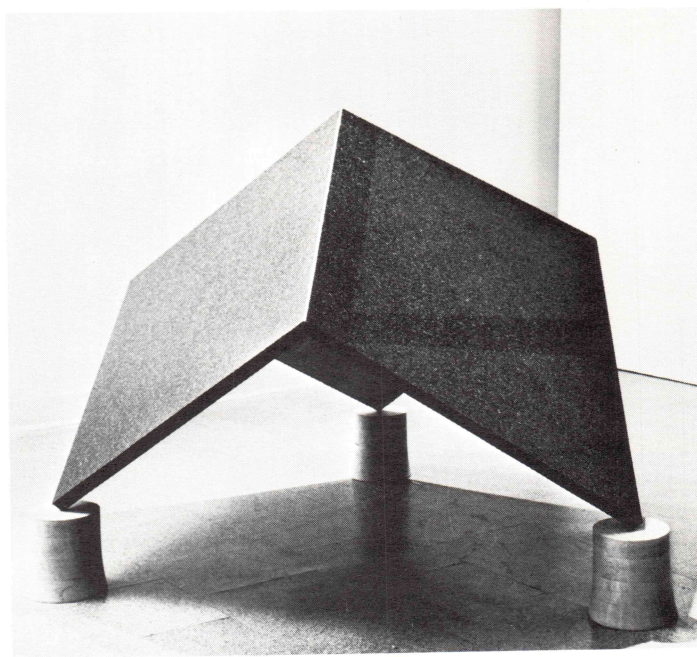
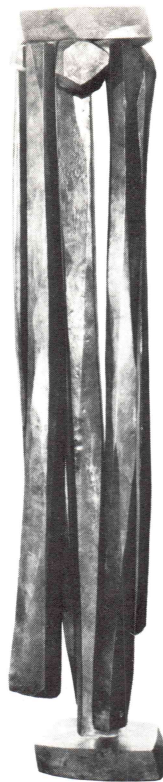
Clockwise: The courtyard of the Beinecke Library, Yale University; Chase Manhattan Bank Plaza Garden, New York; bronze garden elements, 1962; Black Sun, 1972; Origin with a Young Balloon, 1967-68; Gregory, 1945 (upper right); sculpture garden, Israel Museum in Jerusalem

in Paris, he learned to carve and polish stone. His work reflects not only the organic forms of Brancusi but also the biomorphic idiom of such surrealist-influenced artists as Miro and Arp.

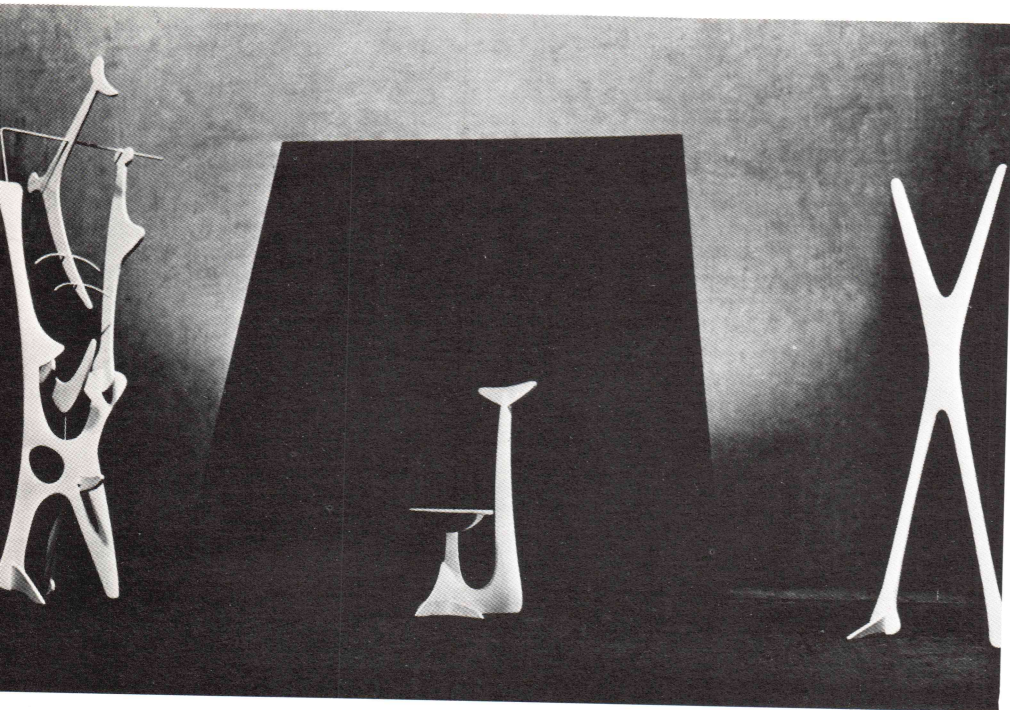
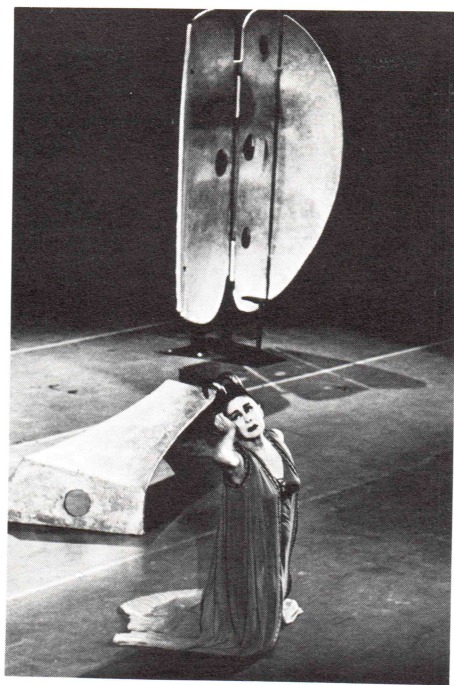
Sculptures in the exhibit include works in stone, marble and bronze. They reflect a persistent tension in Noguchi's work between western modernistic attitudes and the traditional forms and materials of the Orient. Among these sculptures are several "interlocking pieces" of the mid-1940s—the distinctive style that brought Noguchi prominence. Several later works, consisting of rocklike elements randomly deployed in a manner evocative of a Japanese garden, reveal his abiding interest in the utilization of natural forms in environmental configurations. The relationship of these sculptures to subsequent large-scale urban gardens such as the Chase Manhattan Bank project is evident.

A major section of the exhibition will be devoted to architectural and landscape projects, including the Chase Manhattan circular garden completed in 1964; the garden for UNESCO in Paris (1958); and the internationally celebrated Billy Rose sculpture garden at the Israel Museum in Jerusalem (1965). Noguchi also designed a playground for the High Museum in Atlanta (MUSEUM NEWS, September/October 1976) and the nearly completed Dodge Fountain in Detroit.

Many of Noguchi's unrealized projects were especially ambitious and visionary proposals: the 1965 design for the Riverside Drive urban garden in collaboration with architect Louis Kahn, and a 1930s gigantic earth sculpture in the form of a human face to be visible from Mars. Less grandiose but still not realized projects include proposals for monuments to Buddha and Ghandi. Another unrealized project



From left to right, top to bottom: Mortality, 1959; The Cubic Pyramid, 1970; another view of the sculpture garden, Israel Museum; Floor Frame, 1961; Bird B, 1957-58



Costumes and sets for Martha Graham's *Judith* (1950), *Phaedra* (1962), and *Herodiade* (1944), and for George Balanchine's *Orpheus* (1948)

is one appropriately cast in bronze—a swimming pool for the 1930s Hollywood director Josef von Sternberg. The ultimate in art deco design, it was never built. Models in wood, bronze and plaster, as well as large color photographs and film, will document these projects.

A group of sets handmade by Noguchi for Martha Graham's dance productions will be on view: *Herodiade* (1944), *Cave of the Heart* (1946), *Judith* (1950) and *Phaedra* (1962). The forms in these stage sets parallel those of Noguchi's sculptures of the same period. Those of *Herodiade*, for example, foreshadow the interlocking style of the artist's marble, stone and bronze pieces. A major theater set, made in 1948 for George Balanchine's production of *Orpheus* for the New York Ballet Theater, will be featured. Noguchi's pieces for this production include masks and headdresses—important sculptures in themselves—and costumes.

For the Walker Art Center galleries, Noguchi is making a group of moveable sculptures fabricated in wood, canvas and bamboo. Titled *Variable Landscapes*, these elements will create an indoor garden through which the public can walk and will be shown in a variety of configurations. This environmental installation will also function during the course of the exhibition as a performance space for small musical and dance groups, including Japanese choreographer Kei Takei and her company, Moving Earth.

Noguchi's Imaginary Landscapes, on view in Minneapolis from April 23 to June 18, will travel to the Denver Art Museum (October 22-December 3), the Cleveland Museum of Art (January 7-February 18, 1979), the San Francisco Museum of Modern Art (July 22-September 2, 1979) and the Detroit Institute of Arts (April 10-June 10, 1979).

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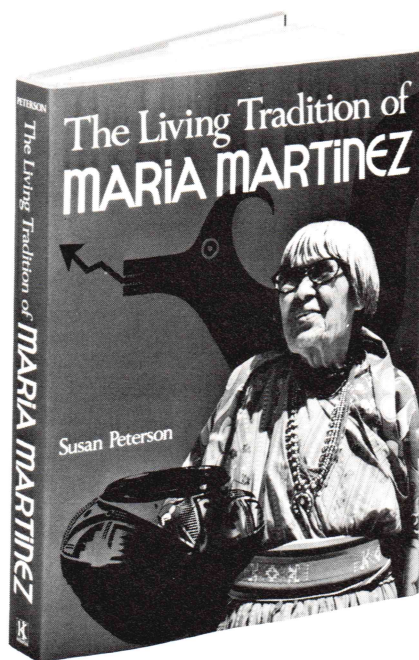
Books

The Living Tradition of Maria Martinez

By Susan Peterson. Kodansha International, 1977. 300 pp., illus., \$35.

The theme of this book is clearly reflected in its title, for it certainly is a paean of praise in honor of Maria Martinez, the most famous Native American potter. The two equally important creative ingredients of this book are both contributed by Susan Peterson, who is not only the writer and photographer, but also a consummate potter and teacher. Her friendship with Maria since 1949 makes her eminently qualified to write and illustrate this important book.

The large format allows the best and most extensive photographic documentation ever published of Maria and her husband, Julian, and their descendants and extended family. Today, the pottery process they reinvented is practiced by many in the San Ildefonso pueblo in New Mexico north of Santa Fe. There is a total of 201 color and 139 black-and-white photographs, including historical pictures dating from 1879 and step-by-step sequences of the potting, decorating and firing. They are superb

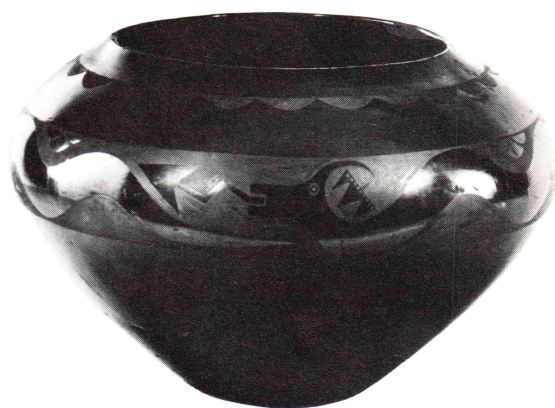


and are the definitive documentation for this fascinating subject. I can attest to the accuracy of the depiction and description of the process because following the work of Maria and Julian, I have made the shiny black pottery decorated with matte black patterns myself over quite a few years.

Ironically the black-on-black pottery for which Maria and Julian Martinez are justly famous is not indigenous to the San Ildefonso pueblo. Nor are the decorations solely from their own Tewa group sources. Furthermore, pottery was never utilitarian in the pueblo, but was made for sale to the white man. None of this detracts from the tremendous artistic accomplishments they achieved in their pottery.

The invention of the process between 1909 and 1918 was due partly to an attempt to duplicate the techniques exhibited by some ancient potsherds discovered during a nearby archeological excavation, and partly by an accident during firing.

The author writes well and sensitively about the division of labor as Maria hand formed the pots, and Julian decorated them. Following his



death in 1943, other members of her family worked with her, and she eagerly taught all who would learn the techniques. Today she is the matriarch of five generations of family potters. Possibly the close friendship of the author with Maria inhibited a completely objective reporting of her family problems and heartbreaks. A more realistic account is given in *Maria: The Potter of San Ildefonso* by Alice Marriott in 1948. Unfortunately, this delicate and poignant narrative is illustrated only with line drawings.

I have visited Maria over the past 30 years which really is but a short period of time when one realizes that she is nearing her 100th birthday. Astoundingly, she still does a little potting today. Truly she is a living national treasure.—Joseph Veach Noble

Buttons: A Collector's Guide

By Victor Houart. Charles Scribner's Sons, 1977. 128 pp., illus., \$9.95.

"This guide, organized alphabetically according to manufacturer, the material from which the buttons were made, or the themes they represent, concentrates upon European buttons—perhaps, particularly, the French and the English ones, the most beautiful ever made." So states Houart, whose extensive personal collection

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of handmade buttons provides the basis for the generally poor photographs accompanying the text.

Given the fact that Houart has compiled a lot of information on the esthetics and economics of button-making, he has chosen a most unfortunate format for publication. As a group, collector's guides of the alphabetized, encyclopedic type are minimally useful and often maddeningly frustrating for the novice.

Suppose, for instance, you buy a locked chest at auction, which happens to be filled with interesting old wooden buttons. Some have pen-and-ink pictures drawn on them; others are covered with tartan-printed paper. Knowing little or nothing about buttons, and wanting to assess your treasure, you take this book in hand.

Skipping over the listings for manufacturers (you haven't a *clue*), you try looking under "Wooden Buttons." "Buttons have been made from every variety of wood for centuries, and some are really beautiful," you read. Great. You glance down at the two gray fuzzy pictures, which bear no

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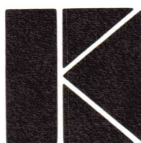
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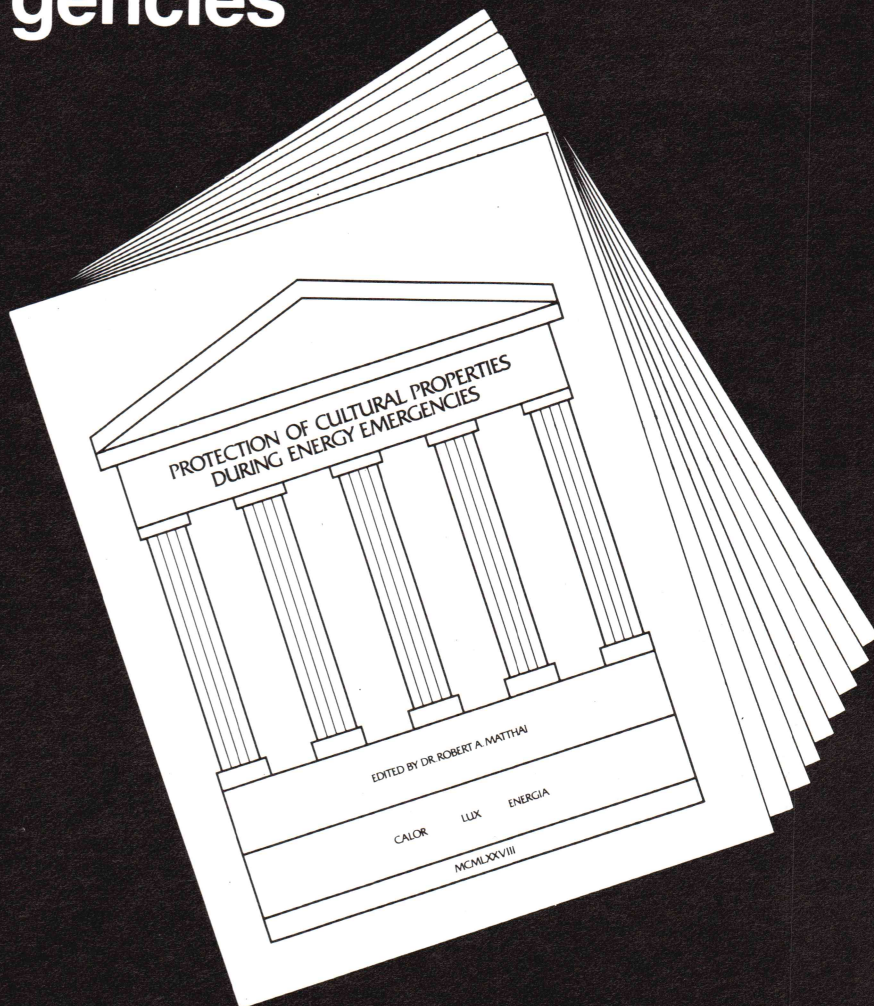
Format: 8½ x 11, printed on both sides
Pages: 22

The booklet was prepared by the *Arts Energy Study*, a national project sponsored by the American Association of Museums, the American Arts Alliance and other arts service organizations.

The booklet was edited by Dr. Robert A. Matthai, Chairman of the AAM Energy Committee and Director of the *Arts Energy Study*. Other contributors include William R. Leisher, National Gallery of Art; Robert Organ, Smithsonian Institution; Kenneth E. Shaw, Smithsonian Institution; Nathan Stolor, National Museums of Canada; Joyce Hill Stoner, Henry Francis du Pont Winterthur Museum; and Syska and Hennessy, Inc., engineers.

Preparation, printing and distribution of the booklet are supported by grants from the National Endowment for the Arts and Exxon Corporation.

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Books

resemblance to your beautiful buttons. You read on. "Some of the most beautiful hand-painted wooden buttons were made in the Belgian town of Spa in the second half of the 19th century (see p. 111) and in Mauchline, Scotland, during the same period." Turning to page 111, you read the six lines on Spa buttons and, glancing at the illustrated blob, eliminate that

possibility. You look under "Mauchline" (they *are* plaid; Scotland seems right). No entry. No entry for "Scotland" or "Scottish," either.

You decide to try for a theme-of-decoration entry. Since most of the buttons are covered with tartan-printed paper, you look up tartan and plaid. Nothing. Grabbing at technique, you look up paper and printed. No entry. Giving up on the tartan-plaid buttons, you focus on the ones with small pen-and-ink drawings. Where to begin? No entries for pen, ink or drawings. In frustration, you leaf through the whole book, page by page, to see if *any* of the pictures remotely resemble your little treasures. Nothing. And now you have 300 gray spots before your eyes.

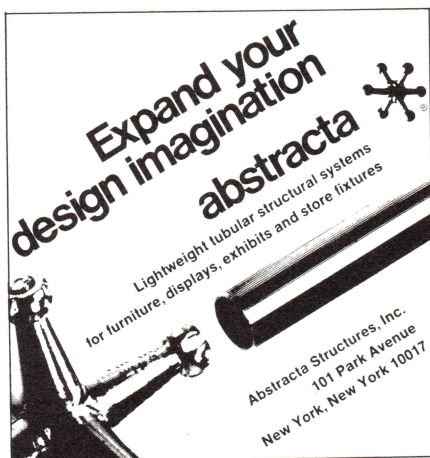
To be absolutely thorough, you decide to read through all the textual entries, and—what luck! Under "Bredalbane" (it *could* have been "Zanzibar"), you discover that "The famous makers of souvenir woodenware, William Smith (1795-1847) and Andrew Smith (1797-1869) of Mauchline [!] in Scotland made Bredalbane Buttons, named after the Marquis of Bredalbane . . . decorated, in three price

ranges, with pen-and-ink pictures, tartans, and transfers. Tartan-ware was made by the Smiths at least until the end of the 19th century." Jubilation! To be sure that these are your buttons, you take one out of the old chest to compare it with the illustration, but (you guessed it) this entry has no picture. Well, perhaps the next time you're in Mauchline.—*Mary Jean Madigan*

Manuscript Painting in Paris during the Reign of Saint Louis

By Robert Branner. University of California Press, 1977. 270 pp., illus., \$48.50.

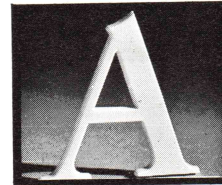
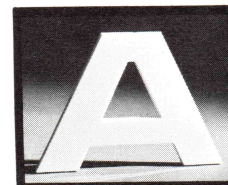
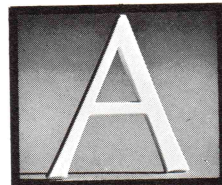
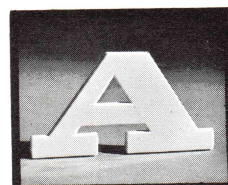
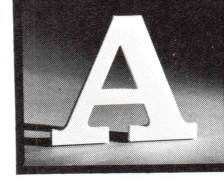
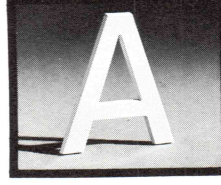
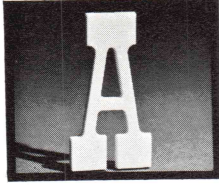
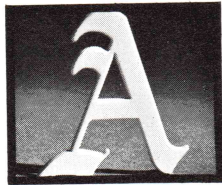
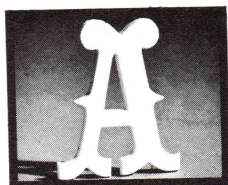
Although published posthumously, this book was fully written and edited by Branner before his death in 1973. *Manuscript Painting in Paris during the Reign of Saint Louis*, as can be inferred from its title, is a monumental scholarly endeavor. We are fortunate that Branner completed it since, due to the complexity of the subject and the lack of any other recent publications in the same field, com-



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pletion by another author would have been virtually impossible.

What Branner has done is to identify particular Parisian ateliers of manuscript painting in the mid-13th century. Then, primarily by stylistic analysis, he assigns to those ateliers other manuscripts whose provenance has been unknown. Out of this process, which in itself is a logistic marvel, emerges a history of Parisian paintshops, full of the intricacies of which histories are made.

However, while tracing the development of individual ateliers and ferretting out examples of collaboration among them may delight the dedicated medievalist, it is somewhat specialized for laymen. So too are the lengthy appendices that list the Parisian order of Bible books and prologues, bookmakers and booksellers in Paris among numerous other important but highly esoteric subjects.

The book is well produced, cleanly designed and well illustrated although more color plates would have been helpful to those who enjoy exquisite illumination more than detailed tabulation.—*Bruce H. Evans*

After Ninety

By Imogen Cunningham, introduction by Margaretta Mitchell. University of Washington Press, 1977. 112 pp., illus., \$17.50.

It is always unnerving to attempt to describe a legend, especially when the creative matter is visual. So it is with commenting on Imogen Cunningham's last book, *After Ninety*. I can tell you a few things about her (in case you are one of the few who knows nothing) and a bit about the intention of the book, but for subjective comment you are on your own. (How could anyone dislike it?)

Born in 1883, Imogen Cunningham began taking pictures at the age of 18, gaining technical know-how through a correspondence course and making her earliest prints in a woodshed/darkroom lined with tarpaper. First exhibiting in 1912 at the Brooklyn Institute of Arts and Sciences, she grew in the craft and demonstrated a straightforward approach to art and her life through the next 64 years of work. Spanning the American photographic scene from late-19th-century estheticism to late-20th-century portraits and patterns, she became the darling of successive generations of young photographers whom she admired, but with whom she was

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sometimes impatient. Of those who came seeking "the big word," she declared, "I don't have it, but they think I do. . . . There is no such thing as a secret—you just have to work and find your own way. Everybody can do it. If I can do it, everybody can."

At the age of 92, Cunningham decided to create a new body of photographic work, rather than publish a third volume of earlier pictures. She began a series of portraits of people over 90, as was she herself. The faces she recorded in this project speak for themselves about the people she wanted to preserve on film and the attitudes she had about their responses to life. Her death in 1976 cut the project short and it was published posthumously.

The University of Washington Press has been the exclusive publisher of her work: *Imogen Cunningham: Photographs* (1970), *Imogen!* (1974) and this last volume. For those who cannot experience her photographs in exhibition, these three collections are the next best thing and allow ready reference whenever one feels the need of spiritual refreshment through the eye of a brilliant observer. Because of the existence of the Imogen Cunningham Trust to manage her photographs in the future, we can expect to continue having her superb images to enrich our lives—even after 90. *Melinda Young Frye*

Walk in Beauty: The Navajo and Their Blankets

By Anthony Berlant and Mary Hunt Kahlenberg. New York Graphic Society, 1977. 167 pp., illus., \$27.50.

To begin with, *Walk in Beauty* is a well-written and brilliantly illustrated introduction to Classic Period (19th century) Navajo weaving. It is also an expansion of the catalog that its authors wrote for an exhibition that they organized for the Los Angeles County Museum of Art. Kahlenberg is an art historian and curator at the Los Angeles County Museum while Berlant is an artist and a collector of Native American art who is also based in southern California. Their exhibition traveled in the United States and Europe in 1972 and 1973 and it was probably the finest and most elaborate

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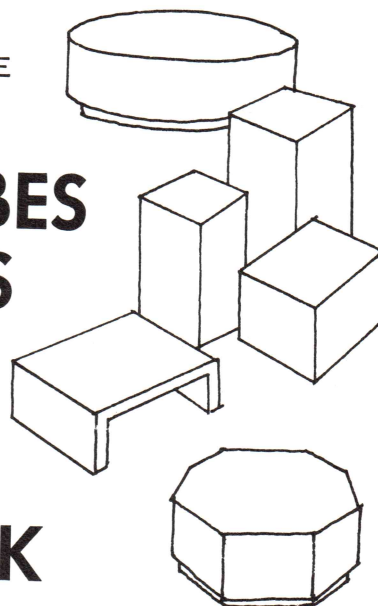


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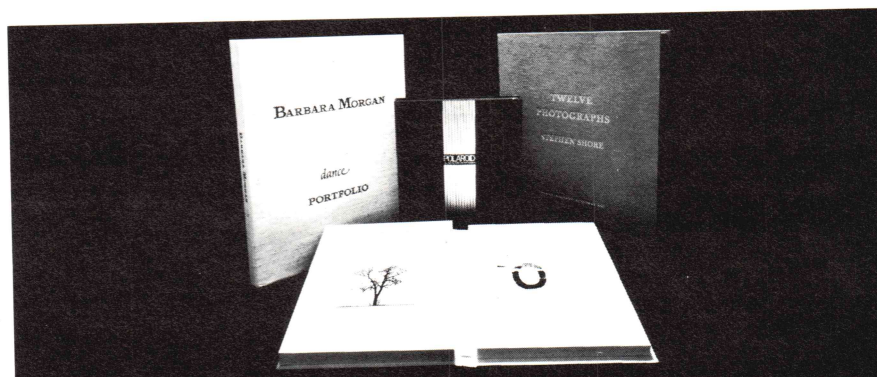
one ever done about 19th-century Navajo textiles.

The subject is not that esoteric. Navajo weavers of that time were among the most self-consciously artistic of any traditional Native American people and their blankets were valued as art objects by their contemporaries, Navajo and non-Navajo alike. The first scholarly publication about their art appeared almost a century ago and its definitive history (by Charles Avery Amsden) is now almost 50 years old and has gone through many printings. Dozens of popular books and pamphlets have been written on the subject and other scholarly books and articles are available. The bibliography is extensive and its history, artistic canons and esthetic values are well established. Too well established perhaps because until Berlant and Kahlenberg came along almost the only people able to look at Navajo textiles with eyes not directed by Amsden-Southwest-establishment glasses were those who knew nothing about it.

Berlant and Kahlenberg, first in


their exhibition and now in this book, make the first systematic reappraisal in almost a century of the standard esthetic judgments about Navajo weaving. They base their reappraisal on visual criteria derived from and entirely compatible with those used to judge international contemporary art. Thus, and for the first time this art is brought without qualification into the mainstream of contemporary taste, which makes this book something of a landmark.

Kahlenberg and Berlant break no new scholarly ground in their discussion of the history of Navajo weaving, but the discussion is lucid, admirably concise and no mere rehash of Amsden (to whom the book is dedicated). They attempt to establish a badly needed set of new style categories but the format is wrong for innovative taxonomy and, while their outline feels right, the descriptions are too brief and imprecise to be of much use. But the book is fine and for southwestern establishment watchers fun: On occasion breathless hyperbole smacks more of *ARTnews* than *El Palacio*, the word "style" is used in a manner designed to shudder the spine of any right-thinking anthropologist or art historian; the word



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"unravelled" replaces the equally correct word "ravelled." How subtle that last touch, for *ravelled* has been used forever by southwestern establishmentarians as the test word to separate the men from the boys. I've got news for you fellows, from now on it's "unravelled."—J. J. Brody

The Mill at Philipsburg Manor, Upper Mills, and a Brief History of Milling

By Charles Howell and Allan Keller. *Sleepy Hollow Restorations*, 1977. 185 pp., illus., \$15

A miller from the age of 14 and now resident millwright and master miller at Sleepy Hollow Restorations' Philipsburg Manor, Howell may know more about his subject than anyone else in this country. For years he has generously shared his experience with Philipsburg visitors, young and old. Now, with journalist Allan Keller and assistance from 75 superlative line drawings and photographs, Howell recounts the history of milling from prehistoric times to the mid-19th century, with special emphasis on "his" reconstructed mill.

Here are plumping mills, tub mills,

water, wind and tide mills. Cullin stones, peak stones, fine French Buhr stones. Shafts and gears and bolting machines. If you can't tell an overshot from an undershot wheel, this concise and interesting technical history is guaranteed to fill the gaps.

If, however, you find the story of milling technology a grinding bore, you may be inspired by the tale of Frederic Philipse, carpenter turned manor lord, which is also included. Of particular interest to those involved in historic restoration is a detailed account of the archeological research and subsequent reconstruction of the present working mill at Philipsburg, which, under Howell's capable hand, can turn out two tons of flour each day.

A good glossary and reading list are appended.—Mary Jean Madigan

Studies in Textile History

Edited by Veronika Gervers. *Royal Ontario Museum*, 1977. 371 pp., illus., \$25.

Prepared as a tribute to the late Harold B. Burnham, who between 1958 and his death in 1973 was a guiding hand at the Royal Ontario Museum.

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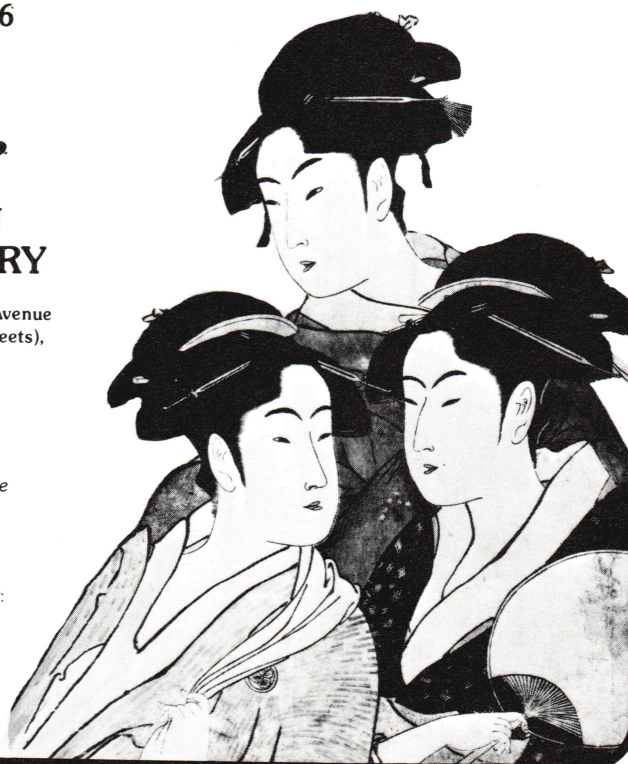


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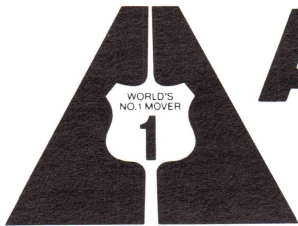
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Books

um's department of textiles, this book is a compilation of scholarly essays by a selection of experts. Twenty-five articles are included and at a cost of the same number of dollars this book is a bargain, considering the insipid coffee-table volumes that cost as much.

Most of the essays are on ancient, Old World and ethnic textile studies and will prove valuable to readers with specific interests. Those that struck me as particularly useful to American museums since they could relate to the 18th- and 19th-century textiles in many of our art and history collections are: "Some 18th-Century French Woodblock Printed Cottons in the Royal Ontario Museum," by Katherine Brett; "Constructions Used by Jacquard Coverlet Weavers in Ontario," by Dorothy K. Burnham; "John Holker's Mid-18th Century *Livre d'Echantillons*," by Florence M. Montgomery; and "The Introduction of the Jacquard Loom to Great Britain," by Natalie Rothstein.

A page of "notes" on contributors

is especially helpful for identifying authors less well known than those above.

The book is beautifully printed with extensive black and white photographs and would no doubt (as the editors suggest) have been a special joy to Harold B. Burnham.—*Melinda Young Frye*

Worthy of the Nation: The History of Planning for the National Capital

By the National Capital Park & Planning Commission and Frederick Gutheim. Smithsonian Institution Press, 1977. 416 pp., illus., \$25.

This is an admirable and thorough book that is easily commended to everyone interested in urban design, architecture, planning or the nation's capital. The historical literature of Washington is large, but *Worthy of the Nation* is a valuable addition to it for a number of reasons.

First, the federal city reflects the ideals of 18th- and 19th-century city planning. Gutheim carefully traces the application of those ideals to the creation of a new city carved from a swamp on the Potomac.

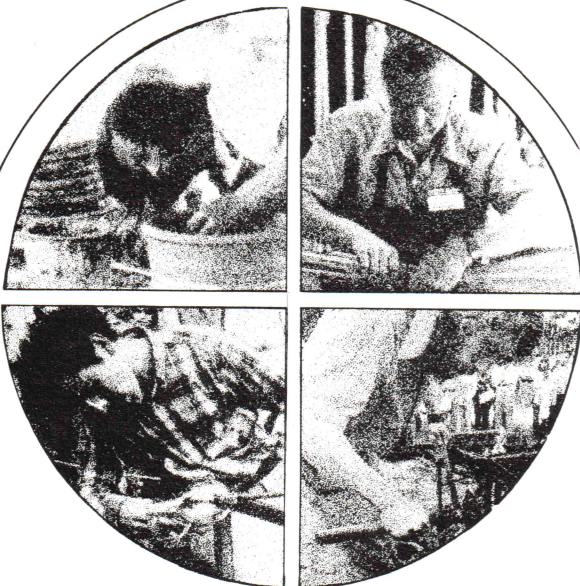
Second, Washington grew as a city unique among American cities. With government as its only "industry" Washington could preserve its original design and see it work through the decades. Washington continues to evolve in this manner into the 20th century.

Third, Washington was (and in some respects continues to be) a symbol of America. Its design, as well as the architecture of its buildings, stresses the order and harmony that guide the nation while at the same time allowing for expansion as the nation itself has expanded.

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Through the years, Washington has miraculously managed to remain intact and ward off those who would see it in ways other than its creators and developers intended. Into such a tradition the National Capital Planning Commission has moved cautiously and today serves as the official agency charged with preserving the physical Washington. It is the main planning agency for the federal government in the Washington region

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Books

and reviews both plans and building projects throughout the city. The commission acted well to select Frederick Gutheim to write this volume. He is one of the foremost urban historians writing today and while his output is not large it is of a high quality, as this volume amply testifies. Best known, perhaps, for his beautiful history, *The Potomac*, in the famous "Great Rivers" series, Gutheim has a fine ability to capture the essence of the physical environment and to re-create it in words.

As an urban planner he is familiar with the lay of the city; as a historian he is familiar with its chronology. These skills are reflected in *Worthy of the Nation*, which is a stellar addition to the literature of American cities and urbanism.—Louis F. Gorr

Beyond Necessity: Art in the Folk Tradition

By Kenneth L. Ames. W. W. Norton & Co., 1977. 131 pp., illus., \$14.95.

Written to accompany a checklist of an exhibition held at the Brandywine River Museum last fall, this essay by Kenneth Ames has already aroused a great deal of controversy. Despite its brilliance, few people will be satisfied with all of the viewpoints he expresses.

Ames begins his essay with a brief argument in favor of studying all objects that have survived from the past, not just those arbitrarily considered to be "works of art." Further, he insists that these objects should be studied in a societal and historical context (although how one does this in a museum exhibition is not explained). This introduction is followed by the longest, and to my mind, the most important part of the essay. For some 40 pages, Ames indulges in a muckraking critique of five myths that he feels surround and cloud the study of American folk art—the myth of individuality, the myth of the poor but happy artisan, the myth of handicraft, the myth of a conflict-free past, and the myth of national uniqueness. Ames is a skilled debunker. Many of his criticisms are sound and they strike the mark with deadly accuracy. His explosion of the irritating and chauvinistic myth of national unique-

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A Handbook for the Travelling Exhibitionist, by Barbara Tyler and Victoria Dickenson, Ottawa: CMA, 1977. 51 pp.

A Handbook for the Travelling Exhibitionist, despite its plain brown wrapper, may be read and used by all ages, and particularly by those planning a circulation exhibition. It attempts to guide the reader through all stages of exhibition production, from planning to circulation and beyond, with an emphasis on both forethought and hindsight.

\$5.00

Cataloguing Military Uniforms, by David Ross and René Chartrand. Saint John, NB: New Brunswick Museum, 1977. 25 pp.

Reprinted from the CMA Gazette. This paper is intended to assist the museum worker, who is not familiar with the intricacies of military dress, to catalogue uniforms. It will introduce the cataloguer to the standard vocabulary of military dress terms, and perhaps ensure some standardization of catalogue descriptions.

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ness—the idea repeated in book after book for the last 40 years that somehow American folk art represents “democracy at work”—is particularly devastating. Having evaporated these myths, Ames concludes with a sound but less satisfying discussion of the influences on folk art, specifically tradition, decoration and competence. His final thought strikes a populist note, humanistic rather than nationalistic in tone, in which he argues that art does not have to be expensive to be good and that “all people and the things they make and do are worthy of serious attention.”

Although he occasionally complicates the commonplace and belabors the obvious, Ames pursues his thoughts with an inquisitive and penetrating mind. Because of his frankness, this essay will undoubtedly offend some people, and its language and conceptual framework will probably discourage others. It is a challenging essay to read and digest, but there is no reason why it should not be. Bookstores are full of folk art books that are nonscholarly and easy to read. Ames is to be congratulated for his attempt to come to grips with a very difficult problem in a responsible way.

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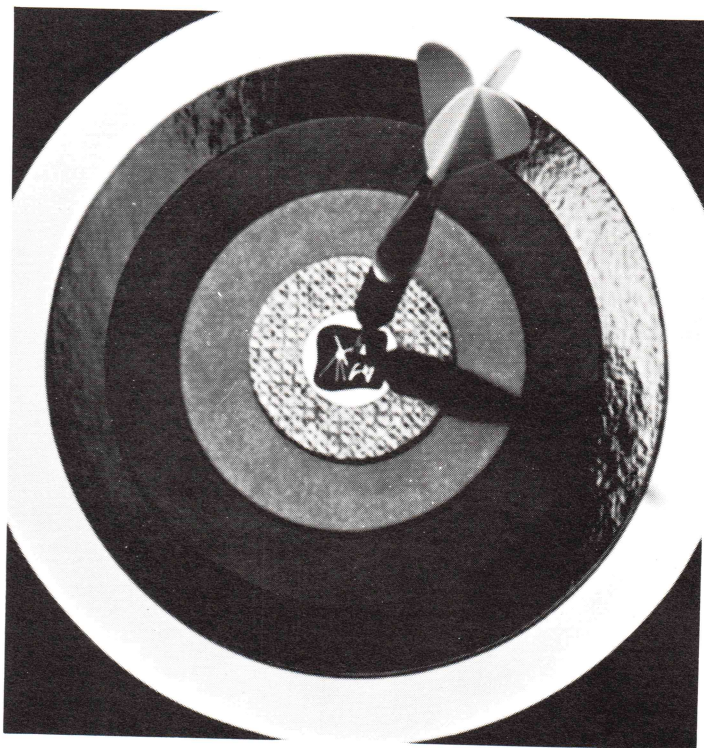


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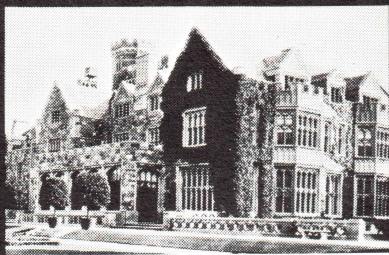
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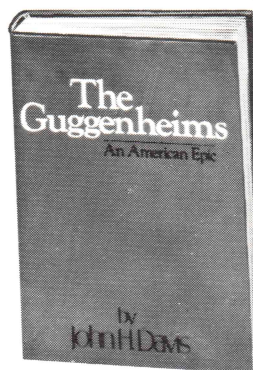
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Books

However, *Beyond Necessity* left this reader with something of an empty feeling. While Ames is very good at tearing down, at removing the cobwebs from our eyes, he is not yet so capable of building back up, of carrying the ball further. Nevertheless, he says things here that needed to be said, and his essay will remain an important milestone in the literature on American folk art.—Gerald W. R. Ward

From Delacroix to Cezanne: French Watercolor Landscapes of the Nineteenth Century

By Alain de Leiris, catalog by Carol Hynning Smith. University of Maryland, 1977. 208 pp., illus., \$20, \$15 paperbound.

The University of Maryland has a way of putting together exhibitions of major significance in a quiet, almost understated way. *French Watercolor Landscapes* is another in a series of well-selected exhibitions and well-

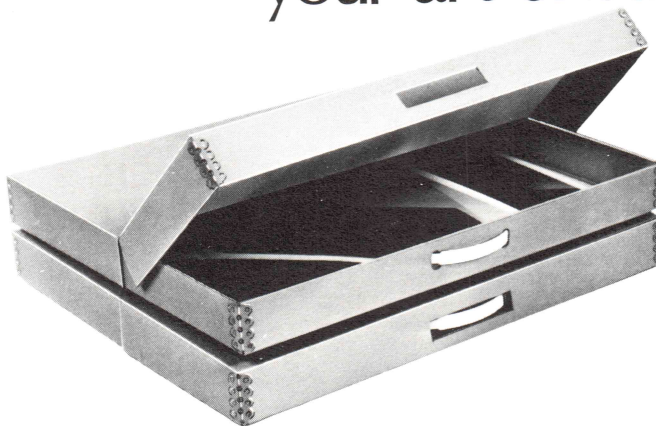
written catalogs which manages to make a worthwhile contribution to the history of art without the carnival atmosphere accompanying so many current exhibitions.

Reading George Levitine's foreword, Alain de Leiris' text and Carol Hynning Smith's catalog entries, which discuss Cezanne, Renoir and Signac in the same context as Alexandre Decamps and Jean-Louis-Ernest Meissonier, the reader has no sense of the usual antagonism normally evident between the academic and impressionist points of view.

Obviously objective, and equally obviously object oriented, this exhibition presents a fresh view of 19th-century French painting. Although limited to painters of landscape in watercolor, few major figures are missing (Corot and Monet primarily) and the exhibition becomes, in its watercolor microcosm, a beautifully selected history of French landscape painting in which influences are frankly admitted and credit for quality is freely given.

The catalog itself is fine—particularly the color plates, many of which are so sharp that the texture of the paper, an important aspect of watercolor painting, is almost tangible. We

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need more exhibitions that eschew politics, avoid the survey course "ism" mentality and present fine works of art with intelligent comments.—*Bruce H. Evans*

Time in a Frame: Photography and the Nineteenth-Century Mind

By Alan Thomas. Schocken Books, 1977. 171 pp., illus., \$17.95.

"Photographs were created for many reasons—to please artistic taste, to suit a fashion in society, to respond to a public occasion, and so on. As the variety of uses multiplied through the century, they became formalised and distinct—a fact which the structure of this book, in its chapter divisions, reflects," says Thomas. Such a structure offers a tantalizing sampler of the exotic and the ordinary: 19th-century life in Europe and America, vignettes by the lens and by the perceptions of the camera artist whose sensibilities were those of Victorian society.

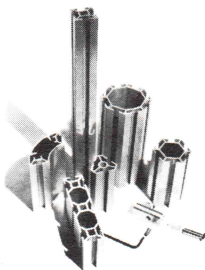
Thomas maintains that it is not enough to look at 19th-century photographs with 20th-century eyes. Understanding must accompany fascination;

for "in this astonishing visual stretch lies a dislocation both to be appreciated and to be overcome . . . restoration of the context of the age reinvigorates these photographs, adds to their meaning, and allows a more accurate judgment of their impact in their time." For example, photographs of white-clad, healthy-looking young girls working at Cadbury's model chocolate factory may be read not only as a documentation of the impact of female workers on the post-industrial labor force, but as moral commentary: "These industrial photographs express a social attitude, the Victorian preoccupation with the defenses of maiden purity . . . a theme of recurring interest in the writings of social investigators."

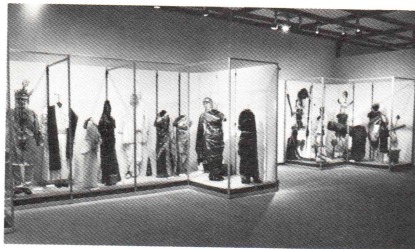
Similarly, the ubiquitous Victorian parlor album, with its stiff little portraits and quaintly contrived groupings, becomes more than a sentimental remembrance. It is "a living social document, rich in its appeal to the imagination" and witness to Victorian society's "well established traditions of decorum and expectation," as well as the Jamesian drama played out, decade by decade, over the course of ordinary family life.

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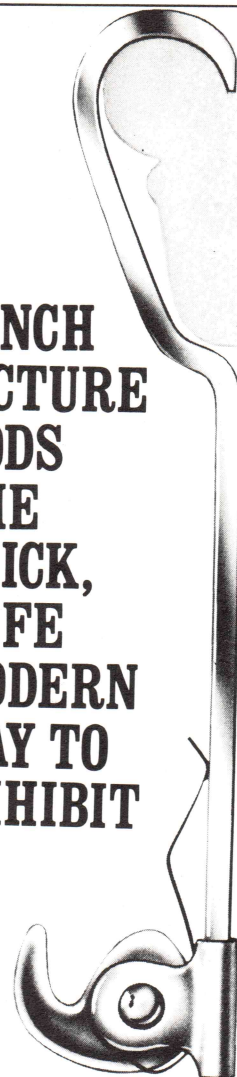


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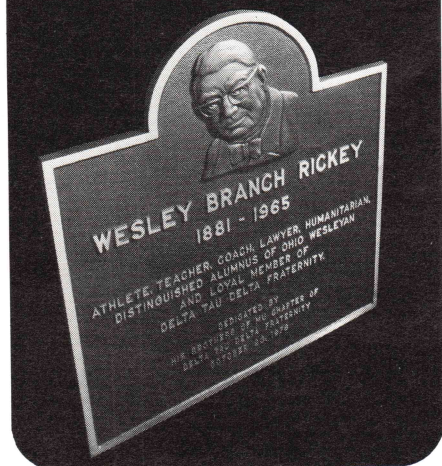
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stinct for motive, Thomas is a superb "reader" of the photographs he has selected for inclusion here. His choices are for the most part fresh—not the same prints seen time after time in photographic rehashes of the 19th century.

This book deserves to take its place among the "second generation" of photographic histories; those concerned not just with names and dates and photographers' techniques, but with the impact of societal values on photography, and vice versa.—*Mary Jean Madigan*

American Painting

By Jules David Prown and Barbara Rose, introduction by John Walker. Skira, 1977. 277 pp., illus., \$45.

The major differences between this and the 1969 edition of the book of the same title are that it is in one volume rather than the previous two, which fitted into a slip case; it is less expensive; and a chapter on the '70s

has been added to the second section, thus updating the last edition which ended with the '60s.

Aside from the obvious advantage of the new price, the dubious advantage of a single volume (it is heavier to carry around, and one must carry the whole book even if interested in only one section), and the one new chapter, the book is little changed and thus retains essentially the same qualities and drawbacks as the previous edition.

The most striking feature of this edition, as with the last, is the quality of the color plates, paper and printing, which we have come to expect from Skira. One of the major drawbacks, again as in the previous edition, is a reliance on color plates, exclusively, to illustrate the texts. In both sections the authors often discuss at great length paintings, key to points they are making, which are not illustrated. This seems unfair to the supposed audience for a book that is, after all, a survey, and not geared to an audience of specialists who might be expected to know the paintings referred to, or at least know where to find them reproduced. The inclusion of pertinent black-and-white

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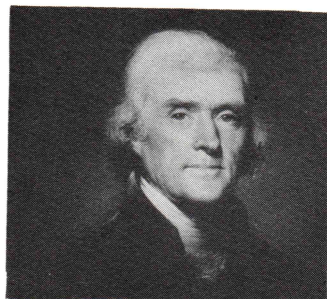
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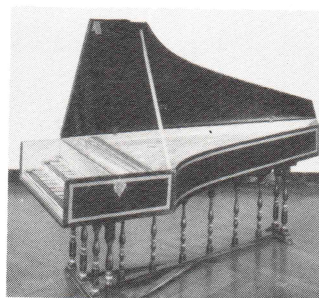
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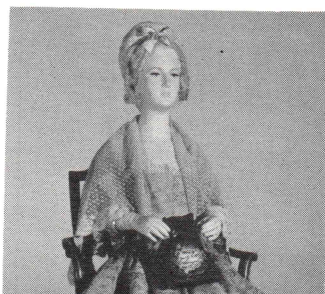
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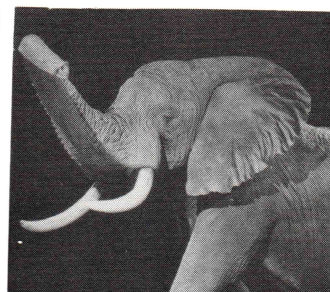
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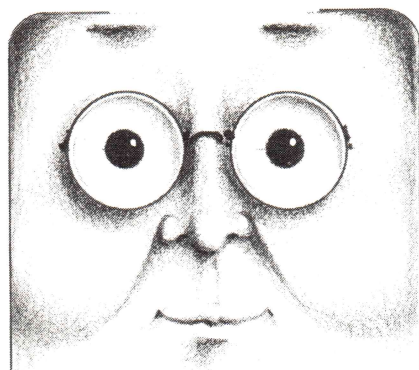
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Books

illustrations inserted in the text would have been a welcome improvement.

Both authors write well, and the two sections (divided by the 1913 Armory show which in the traditional view radically changed the course of American painting, a view that Barbara Rose challenges) hold together well, not always the case when there is more than one author. Prown sets the stage for the second section by emphasizing a pragmatic attitude in American culture that makes it prefer realism ("a good likeness") to anything else—a theme Barbara Rose takes up and underscores in explaining the almost instant popularity of photorealism as opposed to abstract expressionism—a view that seems almost too simple, yet must be considered. Rose tends to be more theoretical in her writing than Prown, and takes more risks in stating a point of view. This makes her section on one hand more interesting and controversial, but on the other perhaps confusing and unfair to an uninitiated reader. Her summations of

the contributions of Jackson Pollock and Helen Frankenthaler are brilliant and sensitive, really quite beyond the standard that one (unfortunately) expects to find in a survey.

The last, new, chapter of the book is a little disappointing. Writing contemporary history is always difficult, and one author's choice of the most significant artists of a period is rarely the same as another's. However, Rose's choices (Jasper Johns, Nancy Graves, Jim Dine, Alfred Leslie, Chuck Close, Agnes Martin, Lee Krasner, Richard Diebenkorn, Dorothea Rockburne) may not be the only issue. Part of the problem lies with the limitations imposed by the title of the book, forcing the author to focus only on American *painting*. Suddenly one realizes that what has made the present decade so exciting and varied are experiments and innovations in areas beyond the traditional paint and canvas format—in sculpture, environmental art (earthworks) and video, for instance.

A final note of praise is due Rose for her inclusion, without overtly stating a case for feminism, of an increasing number of significant women artists in a survey of American painting.—Phyllis Rosenzweig



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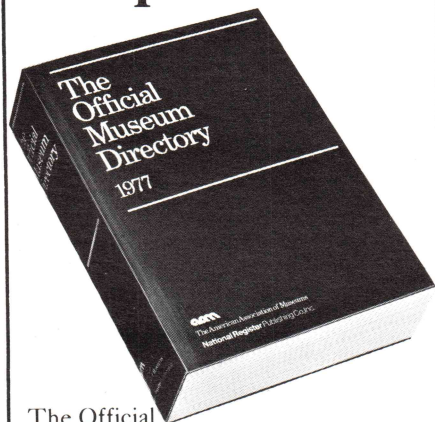
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Books

The Prodigious Builders

By Bernard Rudofsky. Harcourt Brace
Jovanovich, 1977. 383 pp., illus., \$14.95.

The Prodigious Builders is a prodigious book, one of the most stimulating and innovative books on architecture to appear in recent years. However, Rudofsky would probably object to the description, "book on architecture," as his is a distinctly anti-architectural bias. The bias is evident throughout the book and is reflected by the opening quotation from Seneca: "That was a happy age, before the days of architects, before the days of builders."

The subtitle (which is a subtitle only by virtue of its location on the title page) says that the book is "notes toward a natural history of architecture with special regard to those species that are traditionally neglected or downright ignored." Rudofsky thus continues the development of a thesis and history begun in his earlier *Architecture Without Architects*. He treats architecture not as

a tangible expression of design and style but as an organic part of human evolution. Architecture is an inherent capability in the human organism to cope with the natural environment. To Rudofsky architecture is less an art of building than an expression of a way of life. In that context Rudofsky develops his thesis from the perspective of a naturalist rather than a historian. The results are nothing short of fascinating.

With erudition and penetrating intellect, Rudofsky marshals a curious array of human building types—forts, tunnels, monuments, Chinese floating villages, Polish salt mines, burial vaults, and many other generally ignored forms of human structures—and demonstrates how they comprise what he calls the "global legacy of untutored man—the prodigious builders."

Underpinning Rudofsky's discussion is a fundamental belief that the kind of vernacular architecture he is documenting is deeply humanistic—that it makes for man rather than against him. Vernacular architecture is thus a human response to the needs of everyday life; from it derives a natural sense of design and order. Not so the architecture produced by archi-

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Books

texts, which is based on a philosophy of design and then imposed on man. While Rudofsky does not directly mention it, his view of vernacular architecture is that it is an untutored, unrecognized expression, inherent in all cultures, of what Sullivan and Wright defined as form following function. Vernacular buildings antedate architectural philosophy and reflect much of it.

The Prodigious Builders will probably not be well received by art and architectural historians or by cultural anthropologists. This will doubtless please its author who in almost every paragraph seems to express a mischievous glee in trampling some academic icon or another. So much the better, for the net result is an incredible ordering of facts and thoughts that force reappraisal of the traditional split between architecture as design and architecture as human need.—*Louis F. Gorr*

Early American Almanacs

By Marion Barber Stowell. *Artemis Books*, 1977. 331 pp., illus., \$7.95.

In addressing any Person, especially of Distinction, hold not thy Mouth so near his Face as to bedew him with thy Breath; for all Mens Breath is nauseous, and some Mens Intolerable.

Before Listerine and Scope this was excellent advice and, indeed, it still finds some utility.

In addition to collecting such amusing practical suggestions, Stowell's book is the first modern scholarly study of an early American literary form—the almanac.

Thanks to the ever-popular writings of Ben Franklin, who under the name of "Poor Richard" made almanacs from 1732 until 1758, many of us have a passing acquaintance with the clever proverbs and versification of colonial almanac-makers, but few realize the importance of the almanac to everyday life in the 17th and 18th centuries. Many term it the "colonial weekday Bible."

Originally a calendar with mathematical and astrological information, it later became oriented to the needs of farmers with weather predictions and planting hints. Certain almanacs were references to governmental information, laws, regulations, road

conditions and data useful to the colonial politician. Special almanacs were written for the ladies' market.

Before the appearance of the first American newspaper in 1704 and the first magazine in 1740, the almanac served an important role as popular communicator and source of literature, blending information, essays and entertainment with topical items. Stowell sees its literary character as a possible antecedent to the fantasy of Poe and the humor of Twain.

The book is divided into two parts: one traces the development of the almanac by century with detailed accounts of outstanding almanac-makers (some nine names, many continuing for generations); the other treats the almanac as literature, describing the prefaces written by the almanac-makers (revealing often unintentionally contemporary cultural information), the formal essays, the recipes and homely tips, the moralistic and narrative stories, the anecdotes (many bawdy) and the verse. Reprints of current literature from other sources made the almanac a kind of *Reader's Digest* of its day.

Author Stowell consulted all previous studies on the subject and ex-

amined over 500 17th- and 18th-century almanacs (approximately three-quarters of those extant and available). Because it originates from direct collections study, this work makes an important new contribution to the field. It also proves that the 1978 "farmer's almanac" on sale at your local store represents what Stowell calls the "debased specimens of almanacs that continue to appear during the 20th century."—*Melinda Young Frye*

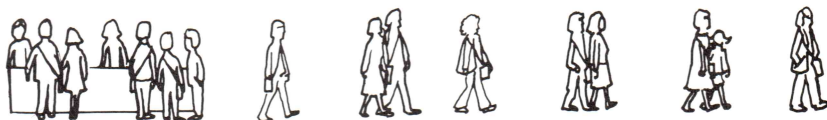
A Nineteenth Century Garden

By Charles van Ravenswaay. *Main Street Press*, 42 Main St., Clinton, N.J. 08809, 1977. 79 pp., illus., \$5.95.

This charming book contains 32 illustrations of plates used by traveling "tree peddlers"—agents of nurseries—to sell trees, shrubs, flowers and fruits to American homeowners of the 1850s, '60s, and '70s. Printed separately and bound into volumes, these plates were originated by Dellon Marcus Dewey (1819-1889), a largely forgotten figure, and thousands were published in Rochester, New York. Those included

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here are part of van Ravenswaay's personal collection. These handsome plates, most of which are watercolor over a pencil or lithograph outline, are more akin to works of art than to scientific illustrations. Particularly beautiful are the luscious Martha Grape, the passionate Double Althea, the elegant and restrained Lady Apple, and the Chinese Paeonias, which are featured on the cover.

Van Ravenswaay provides a caption for each illustration which deals with the peculiar qualities of the variety in question and those attributes that made it popular in the mid-19th century. For example, we learn that the Jefferson Plum, first grown about 1825 by Judge Jesse Buel of Rochester, was favored because it "hung unusually long on the trees" and "was less liable to the attacks of wasps." We also learn that "the first really good strawberry" produced in America was Hoving's Seedling, developed by Charles Mason Hovey of Boston between 1832 and 1838. These strawberries, which could reach a circumference of eight inches, were noted for their "firm scarlet flesh, abounding with a most agreeable acid, and exceedingly delicious and high-flavored

juice." Such information is particularly interesting in light of the fact that many of the plants included here have been superseded by modern varieties and are no longer grown in any abundance.

The production and use of these plates are set forth in a brief historical introduction which also surveys the evolution of 19th-century garden and landscape design. Although there is much of interest here, the frontispiece, an 1870 lithograph contrasting "An Unpleasant Home, Before Patronizing the Nurseryman" with "A Pleasant Home, After Patronizing the Tree Dealers," is alone worth the cost of this delightful volume. *Gerald W. R. Ward*

English Architecture: An Illustrated Glossary

By James Stevens Curl, David & Charles, 1977. 191 pp., illus., \$19.95.

This respectable little handbook is an overview of historical English architecture. It is based on what can best be called the "language of architecture"—the many details that comprise the total structure.

Because of the unique eclecticism of English architectural styles and building techniques, there are numerous details included here that are not in other similar books. While Cyril Harris' admirable glossary, *Historic Architecture Sourcebook* (reviewed in *MUSEUM NEWS*, Nov./Dec. 1977) is definitive, this book is a worthy supplement.

The glossary is well thought out and well illustrated. Of particular note is the fact that both English and Scottish terminology are included, thereby providing a needed guide to terms not usually included in other architectural guidebooks. The book is technical, but the entries are succinct and can be understood by the layman as well as the architectural historian. The definitions cover structural and stylistic topics but exclude the usual mini-biographies of architects. This seems to be a positive feature, as most such inclusions are gratuitous at best. *Louis F. Gorr*

The Pottery of Santo Domingo Pueblo

By Kenneth M. Chapman. University of New Mexico Press for the School of American Research, 1977. 192 pp., illus., \$22.50.

The Pottery of San Ildefonso Pueblo

By Kenneth M. Chapman, supplementary text by Francis H. Harlow. University of New Mexico Press for the School of American Research, 1977. 192 pp., illus., \$27.50.

There are still 19 Indian pueblos in New Mexico, all but two located in or near the Rio Grande Valley and pottery-making and pottery-decorating traditions begun 1,000 years before Columbus are still practiced at many of these places including Santo Domingo and San Ildefonso. It seems probable that more non-Indian artists, have studied and collected pueblo pottery while writing the fewest number of useful words about it than anything comparable. Like a variant of Gresham's Law it may be that good art drives out good words, a problem that Kenneth Chapman was more aware of than most people. He spent about 18 years working on the Santo Domingo book and another 10 or 12 revising it. He worked almost 30 years on the San Ildefonso book and never did

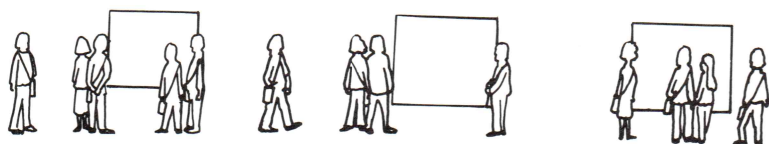
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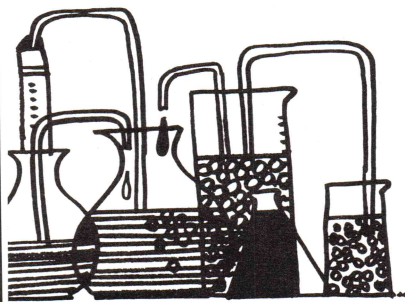
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Books

finish it. What was there to say about the stuff?

The Pottery of Santo Domingo was originally published in 1938 and revised in 1953; *The Pottery of San Ildefonso* was first published in 1970, two years after Chapman's death. Both were reprinted in 1977 and both are visual delights, designed with great sensitivity to the style and quality of the illustrations that are their meat. Their formats are virtually identical: a brief introductory text that places the particular tradition in cultural, historical, temporal and geographic context and then hundreds upon hundreds of annotated illustrations, mostly drawings of designs that had originally been placed on the exterior surface of a jar form. The San Ildefonso book is prettier and has more text; the Santo Domingo book is better, more uniform, perhaps less ambitious and benefits from being the one in which Chapman first said whatever it was he was going to say about pueblo pottery art.

As descriptive first statements, as accurate presentations of the character of an art, both books are superb, the raw material from which art history begins. On another level both are intensely disappointing. Chapman spent the greater part of his 90 years on earth in and around Santa Fe, New Mexico, working with this art and with many of the people who made it. He knew most of the artists, was an advisor to some, influential on all, and keenly observed the world of change that occurred in the art during his life-time. When Chapman first saw pueblo pottery it was something made by and for pueblo people. When he died it had become a self-conscious art and a cash-producing commodity made by pueblo people for use of aliens. Chapman not only observed but helped shape an artistic revolution and the disappointment comes from his refusal to say anything at all about that revolution or his part in it. As samplers, copy-books, design glossaries these books are better than fine, but oh, what they could have been!—*J. J. Brody*

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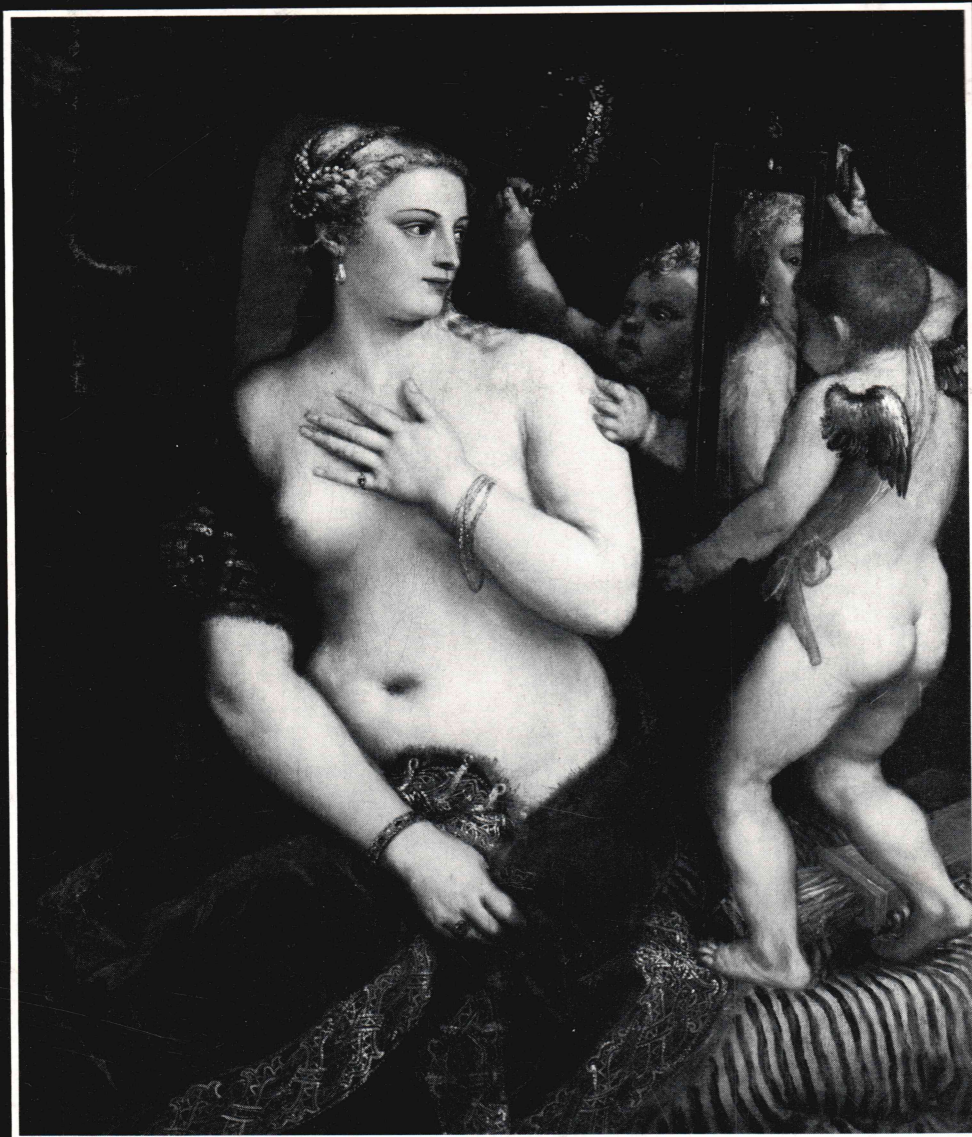
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